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John C. Freund

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CLASSIC BEAUTY IN DAMROSCH MUSIC FOR GREEK PLAYS

Composer's Settings of Euripides
Dramas Prove Delightful Fea-
ture of the Margaret Anglin
Productions in Berkeley, Cal.—
Scores, Though Modern in
Form, Show Careful Avoidance
of "Modernism"

Bureau of Musical America,
1101 Pine Street,
San Francisco, Aug. 18, 1915.

THE first hearing of the incidental music composed by Walter Damrosch for "Iphigenia in Aulis" proved a delightful feature of the Margaret Anglin production in the Greek Theater, University of California, last Saturday night. The score is distinctly symphonic, though the action of the Euripides tragedy might easily have tempted the composer into operatic effects less worthy. There is a kind of Grecian beauty running through it, and while the music is modern in form it shows a careful avoidance of "modernism," the artistic and simple dignity so essential to the Greek character being maintained throughout.

In the prelude is pretty melody and this leads up to the prologue, which on Saturday evening was sung with telling effect by Merle Tillotson Alcock, the New York mezzo-soprano. The principal numbers that follow, with all the incidents of the play connected in orchestral accompaniment, are "Achilles Racing with the Chariot," the hymeneal music during the scene of Iphigenia's arrival in the chariot, the Hymn to Diana, with violoncello solo, as Iphigenia goes to the sacrifice, "The Miracle of Diana" when Iphigenia is changed to a white hind, and the Finale, the battle hymn of the Greeks as in the spirit of triumph they set out on their expedition against Troy.

More pretentious, however, is the music which Dr. Damrosch has written for "Medea," the tragedy to be presented by Miss Anglin and her company in the Greek Theater next Saturday night. I heard this music at to-day's rehearsal and I feel it safe to say not only that the "Iphigenia" setting is surpassed, but that no more appropriate setting has been given to any dramatic work now before the public.

Three Medea themes are introduced in the prelude and later woven into the score as occasion demands. The first is the Medea magic theme, as on the magic powers of the grim young sorceress the whole story depends. The second represents the homeless wanderer, Medea, after her flight with Jason. The third is the Medea hate theme, denoting the hatred toward Jason after the desertion.

A Dance of the Children follows the prelude. The two children of Jason and Medea appear on the stage in a couple of the scenes, but with no lines to speak, and they remain silent until near the end of the tragedy, when they are heard in cries of terror as Medea is about to slay them. To give them personality, Mr. Damrosch has introduced the dance, in which the two children are accompanied by half a dozen playmates. Two vocal solos, which Miss Alcock is to sing, are "Alas, the Bold, Blithe Bards of Old" and "Forth from Thy Father's Home." In the classic style is a pretty love episode for flute and strings. That the flutes and lyres and pipes were chief instruments in the music-making of the Greeks, the composer seems to have kept well in mind.

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HOWARD BROCKWAY

An American Composer and Pianist of Distinguished Ability, Whose Work in the More Serious Forms of Composition Entitles Him to an Eminent Place Among Contemporary Musicians. (See Page 11)

Revive Rumor That Toscanini Will Not Return This Season

New impetus was this week given to the rumor that Arturo Toscanini would not return to the Metropolitan Opera House for the coming season. An Italian paper which lays claim to "reliable and direct" information on the subject, asserts that the distinguished conductor does not wish to forsake his native land in these tragic times and hints, moreover, that he has for some time been dissatisfied with conditions affecting his conductorship at the Metropolitan.

Inquiries made by MUSICAL AMERICA at the opera house resulted in a statement that no word had been received from Toscanini indicating that he would remain in Italy this season. The report, while not flatly denied, was viewed as an invention.

Max Smith, music critic of the New York Press, who has enjoyed a closer association with Toscanini than has any other writer on musical subjects in New York, expresses himself as confident of the conductor's return, although not, perhaps, in time for the season's opening.

Month's Tour for Metropolitan After Close of New York Season

The Metropolitan Opera Company will at the end of its coming season revive a custom that has been discontinued for years, that of making a tour to other cities. This tour will last one month. Its first two weeks will take the company to Boston. The third week of the tour will be split between Baltimore and Washington, and the final week will be spent in Atlanta. During this period the Metropolitan Opera House will be occupied by the Diaghilev Ballet.

Puccini and d'Annunzio to Write War Opera

VENICE, Aug. 19.—Giacomo Puccini, the Italian composer, arrived in Venice to-day from a visit to the front. During his trip he met Gabriele d'Annunzio, the poet, who is serving as a lieutenant in the army. D'Annunzio has agreed to write the libretto of an opera dealing with the European war in an allegorical manner. Puccini is prepared to compose the score.

NORFOLK AGAIN BECOMES SHRINE OF MUSIC-LOVERS

Connecticut Village Attracts
Throng from Berkshire Moun-
tains to Hear Mme. Schumann-
Heink, Dan Beddoe, Vera
Barstow, Charles Heinroth, and
Other Artists—Quaint Atmos-
phere for Festival

TO one who has enjoyed the privilege of repeated visits to the midsummer festival concert given at the historic Congregational Church in Norfolk, Conn., there comes a growing conviction that Mary Eldridge, the patron of these annual events, has won a lasting place in America's musical hall of fame, for her genuine philanthropy in bringing the best music to the people of her State.

The Norfolk festival long ago outgrew the dimensions of a purely local function. Besides inviting the presence and co-operation of musical artists of national fame, it has served as the principal musical fare for the large community that settles each summer in that section of the beautiful Berkshire Mountains. It is, moreover, conducted along unique lines and in an atmosphere so picturesque and quaint that it emerges far from the conventional concerts and festivals that punctuate the summer season in this country.

The Congregational Church, mounted directly opposite the village green in a town given up almost entirely to residential purposes and typical of the finest traditions of New England home life, becomes each year a veritable musical center. An hour before the program is scheduled to begin a long line forms around the green, brightly illuminated by electric bulbs, festooned among the trees. High up in the belfry four trumpeters from the Metropolitan Opera House of New York intone stately hymns as the patrons make their way slowly into the church.

Only 800 of these find accommodations inside. The remainder seat themselves on the spacious lawns around the church to hear the remarkable music. The fact that Mme. Schumann-Heink, thoroughly happy in an atmosphere that manifestly appeals to her imagination, sings in the choir loft, is enough in itself to attract people from far and wide.

On Wednesday evening of last week the twenty-first of these annual concerts took place. It was, as is the custom, modestly announced as the "Musical Entertainment of the Norfolk Home Missionary Society," which means that Miss Eldridge pays all the expenses, mounting well up in the thousands, and then turns over the receipts to local charities, of which she has always been a liberal and gracious patron.

How celebrated these concerts have become may be judged by the fact that Miss Eldridge this year received applications for tickets sufficient in number nearly to fill the Metropolitan Opera House. Therefore, there were many disappointed residents in the Berkshire hills who were obliged to content themselves with places on the lawn.

Besides Mme. Schumann-Heink, radiant from her many triumphs in California, this year's program advanced the following artists: Minnie Welch Edmond and Marie Stoddart, sopranos; Marie von Essen and M. Gwyn Jones, contraltos; Dan Beddoe and Thomas H. Thomas, tenors; Graham Reed, baritone; Donald A. Chalmers, basso; Vera Barstow, violinist; Charles Gilbert Spross and Anton Hoff, pianists. Charles Heinroth, the distinguished organist, who

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CALIFORNIA SUMMER PARADISE OF COMPOSERS



CALIFORNIA has been the paradise for our native composers in the matter of public recognition this summer, with the Federation concerts and "Fairyland" at Los Angeles and the composers' programs at the San Diego and San Francisco expositions. The above picture shows prominent figures of "American Composers' Day" at the Panama-Pacific fair, reading from left to right: Cecil Fanning, Emil

Mollenhauer, George W. Chadwick, William J. McCoy, Mabel W. Daniels, Mrs. H. A. Beach, Carl Busch, Horatio Parker, Ernest R. Kroeger and George W. Stewart, director of music at the exposition.

The background for this brilliant assemblage of musicians is the Festival Hall at the San Francisco Exposition.

STIRRING "MESSIAH" AT OCEAN GROVE

Mr. Morgan Tries Innovation in Matter of Entrances of Soloists

[From a Staff Correspondent]

OCEAN GROVE, N. J., Aug. 22.—Even with a Wild West show holding forth in the adjacent resort of Bradley Beach (fortified by the addition of the world's champion heavyweight prizefighter) all the roads along this section of the Jersey Coast seemed to lead to the Ocean Grove Auditorium last night, for the "Messiah" performance, under Tali Esen Morgan. It was sung to a throng which well-nigh filled the big hall. One of the hearers was an exponent of less churchly religious music of to-day, Rodeheaver, Billy Sunday's trombonist and singing leader.

For his "Messiah" quartet Mr. Morgan had enrolled an Ocean Grove oratorio favorite, Dan Beddoe, the tenor; Anita Rio, the soprano, who had appeared here seven years ago; Henri Scott, the new acquisition to the Metropolitan Opera's list of basses, who had sung here in the previous "Messiah," and Gwyn Jones, the contralto, who was heard here for the first time.

An innovation was the doing away with the custom of having the members of the quartet seated on the stage during the performance. Instead, each of the soloists entered from behind the organ console for their several solos, making their exits immediately thereafter. This worked out well in two instances—when Mr. Beddoe appeared during the Overture for his "Comfort ye" and when Mme. Rio came on near the close of the Pastoral Symphony to sing her consequent recitative. In these instances the entrance of the artist was accomplished without applause from the audience, and the effect was good. In all other cases, however, the entrances were accompanied by bursts of applause and bowing by the artists, so that the personal element instead of being minimized was in some respects emphasized. Thus, an abolishing of all applause during the performance would seem essential to the success of such an experiment. Then, again, the exits may not always be contrived happily, as one of the feminine soloists found when a string of her heads was held fast by some obstacle amid the orchestra desks, and some of the players deserted Handel for the moment to pick up the scattered beads.

Mr. Morgan achieved his usual results with his big chorus, the climaxes being inspiring and the attacks and releases clean cut, save only now and then in the Finale (which was followed on this occasion by the "Hallelujah Chorus").

Of the soloists Messrs. Beddoe and Scott gave wholly admirable performances. One could not ask for more finished or uplifting oratorio artistry than Mr. Beddoe's eloquently voiced "Comfort ye" and "Thou shalt break them," while Mr. Scott's resonant basso, his polished phrasing and flexible vocalization delighted his hearers, as manifested rousing in "Why do the nations?" and "The people that walked in darkness." On the side of tonal beauty, if not of spiritual exaltation, Mme. Rio's singing was decidedly to the satisfaction of her hearers, and Mr. Morgan complimented her warmly after her "I know that my Redeemer liveth." Of the contralto's music the only aria which Miss Jones was called upon to sing was the "He was despised," and in this she revealed the substantial texture and full volume of her voice, winning hearty applause. Clarence Reynolds presided ably at the organ.

KENNETH S. CLARK.

Leopold von Auer Staying at Christiania

Hugo Heermann, the noted violinist and teacher, forwards to MUSICAL AMERICA a post card sent to him by the eminent pedagogue, Leopold von Auer. Professor Auer writes from Voksenkollen Kurhotel, near Christiania, Norway, addressing Mr. Heermann at Geneva, whence the card was transmitted to the latter at Hotel Bellevue, Macolin, Switzerland. In the message, as translated, Mr. Auer says:

"My dear friend and colleague:

"Many thanks and congratulations for my talented American pupil, Miss Cooper, whom you have done the honor of accepting her as your pupil. I am far away in the North at Christiania, where I found it rather too cold. The Hotel Voksenkollen is about 400 meters altitude and permits one to admire a vast horizon, but in spite of the beautiful scenery, it is decidedly not the climate I wanted. Delighted to know you're safe in Geneva. I should be happy to see you again in better times."

Washington Music Critic Weds

WASHINGTON, D. C., Aug. 18.—Washington has received the announcement of the marriage of Andrew Clifford Wilkins, music critic of the Washington Herald, to Marjorie Helen Boyce of Salamanca, N. Y. Mr. Wilkins has long been identified with musical circles here, both as a writer and as a singer, and will continue his affiliations with local musical interests. Mr. and Mrs. Wilkins will take apartments at the Cecil after Dec. 1.

W. H.

PROSPERITY NOTE IN BEHYMER'S PLANS

Manager Has Remarkable List of Artists for Presentation in Los Angeles

LOS ANGELES, Aug. 17.—"Put us on the map? Why, they would have had to extend the musical map for Los Angeles if last season had been any longer," said L. E. Behymer, the musical impresario of the Southwest, the other day.

"We have had a musical season unequaled in the history of Los Angeles. But the greatest thing was not the immediate pleasure in the numerous concerts. It was the awakening of still greater interest in our own musical affairs for coming seasons.

"The work of our symphony orchestra in the various important concerts toward the end of the season and especially in the performances of 'Fairyland,' impressed itself on many who had not formerly attended the symphony concerts. And the tentative announcements for next season by Director Tandler are being read by a wider public. Last season the guarantors of the orchestra were called on for only half as much financial support as the preceding year. And probably this year the call will be less.

"Realizing all this, I have a list of musical artists to offer the Southwest next season that has not been excelled in my twenty years of musical purveying. I have between fifteen and twenty artists now booked for events of the first class, besides as many more where the most expensive artists are not required.

"My first Philharmonic series includes Emmy Destinn, soprano; Maud Powell, violinist; Emilio de Gogorza, baritone; Moriz Rosenthal, pianist; Frances Alda, soprano, and the Kneisel Quartet.

"The second Philharmonic series probably will include Fritz Kreisler, violinist; Johanna Gadske, dramatic soprano; Ossip Gabrilowitsch, pianist; Margarete Matzenauer, contralto; John McCormack, tenor, and David Bispham, baritone.

"Those two courses of concerts are given at Trinity Auditorium in the evening. But the population around Los Angeles is so scattered and so many come to my concerts from Pasadena, Pomona, Santa Ana, Santa Monica, Long Beach and so on, that to meet a popular demand I have instituted a series of matinée recitals, which have proved fully as popular as the evening affairs. This season the matinée artists will be Emmy Destinn, Fritz Kreisler, Mme. Schumann-Heink, Cecil Fanning, bari-

tone; Tina Lerner, pianist, and Florence Hinkle, soprano.

"This season I am particularly fortunate in my special attractions, as they include Ignace Paderewski, Albert Spalding, violinist, who has not been heard here; Mme. Melba, possibly Mary Garden and Charles W. Cadman and the Indian Princess, Tsianina." W. F. G.

CINCINNATI CONSERVATORY ENCOURAGES OPERA STUDY

Scholarships Offering Complete Four Years' Training to Be Awarded by Competition Next Month

CINCINNATI, Aug. 23.—Additional opportunity for young Americans who believe they have voices of operatic caliber, but who lack the financial means to gratify their ambitions is contained in the announcement by the Cincinnati Conservatory of Music of arrangements for the opening of its forty-ninth year.

Particular impetus has been given the work of the vocal and operatic departments through generous friends and patrons of the arts, who have endowed the institution with a number of scholarships, to be applied to a complete four years' training of young singers possessing voices of major operatic possibilities. These are to be awarded by a competition to be held Sept. 8 and 9, the requirements being that the contestants have fresh, unspoiled voices, rich in operatic promise.

Each scholarship is for four years and includes complete living expenses as well as tuition. The course includes vocal culture, interpretation of rôles, theory, languages, action, stagecraft and all accessories required for the operatic stage. A large number of applications is being received from all parts of the United States and Canada.

Uses "Scout System" to Discover Able Orchestral Players

A "scout system," such as is employed by the managers of league baseball teams, is used by Meyer Davis, the orchestral leader of Washington, D. C., to secure accomplished American players for his various orchestras. Among the gifted musicians thus obtained are Elias Breeskin, the young violinist, and Leo Troostwyk, the cellist.

A Firm Believer in the Propaganda

To the Editor of MUSICAL AMERICA:

Enclosed find one year's subscription to your paper, which gives me pleasure when I read it. I am a firm believer in your propaganda, and I hope it will always prove a success, as it has until now.

Truly yours,

LOUIS BAER.
Philadelphia, Pa., Aug. 19, 1915.

SCENES AT THE MIDSUMMER MUSIC FESTIVAL IN NORFOLK, CONN.



NORFOLK AGAIN BECOMES SHRINE OF MUSIC-LOVERS

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holds the position of municipal organist of Pittsburgh, conducted the performance.

Program follows in detail:

Coriolanus overture (organ). Beethoven, Mr. Heinroth; Chorus, "Praise Jehovah," from "Lauda Sion," Mendelssohn, all taking part in this number; Recitative and Aria, "Gerechter Gott!" from "Rienzi," Wagner, Mme. Schumann-Heink; Duet, "Crucifix," Faure, Miss Edmond and Miss Von Essen; Aria, "How Many Hired Servants," from "The Prodigal Son," Sullivan, Mr. Beddoe; Air and Chorus, "Inflammatus," from "Stabat Mater," Rossini, Miss Edmond and all taking part in this number; Andante from Symphony in D (organ), Haydn, Mr. Heinroth; Songs, "Träume," Wagner, "Erl King," Schubert, "Die Forelle," Schubert, "Heimweh," Hugo Wolf, and "Ständchen," Schubert, with obligato of male voices by Mr. Beddoe, Mr. Thomas, Mr. Reed, Mr. Chalmers, Mme. Schumann-Heink; Violin, "Sarabande et Musette," Von Kunits, "Pierrot Gal," Tirindelli, Miss Vera Barstow; Song, "Vulcan's Song," Gounod, from "Philemon et Baucis," Mr. Chalmers; Songs, "A Birthday," Woodman, "The Day Is Done," Spross, "Summer," Chaminade, Miss Edmond; Quartet, "The Night," Rheinberger, Miss Stoddart, Mr. Thomas, Miss Von Essen and Mr. Reed; Songs, "The Hour Glass," Burleigh, "Call Me No More," Cadman, "Morning Hymn," Henschel, Mr. Beddoe; Songs, "Le Nil," Leroux, with violin obligato by Miss Barstow, "The Danza," Chadwick, "Stille Nacht," Heilige Nacht, Franz Gruber, Mme. Schumann-Heink; Chorus, "The Challenge of Thor," from "King Olaf," Elgar.

No. 1, Minnie Welch Edmond and Marie Von Essen, soprano and contralto soloists; No. 2, Dan Beddoe, tenor; No. 3, Mme. Schumann-Heink; No. 4, Mary Eldridge, patron of the festival; No. 5, Charles Gilbert Spross, pianist and composer; No. 6, Anton Hoff, Mme. Schumann-Heink's accompanist; No. 7, Thomas H. Thomas, manager of the festival; No. 8, Vera Barstow, violin soloist; No. 9, Charles Heinroth, organist and conductor, with Miss Eldridge, Mme. Schumann-Heink and Mr. Thomas; No. 10, from left to right: Mr. Spross, Joseph M. Priaulx, Mr. Thomas, Miss Eldridge, Mr. Heinroth, Marie Stoddart (above), Miss Barstow, Mme. Schumann-Heink, Gwyn Jones, Miss Von Essen, Mr. Beddoe, Mr. Hoff, Graham Reed and Donald Chalmers

Those who have followed the Norfolk concerts will recall that Miss Edmond is a protégée of Miss Eldridge. This young singer, whose home is in Winsted, Conn., has been appearing for several years at these concerts and her progress has been observed with friendly interest. Each succeeding program has found greater responsibilities for her and on the present occasion she made a decidedly favorable impression by the quality of her voice and her growing artistry. She was particularly successful in her group of songs, winning noteworthy results in the new song, "The Day Is Done," by Mr. Spross, who accompanied her.

Mme. Schumann-Heink was in her best estate vocally throughout the evening. She has lost not a bit of her ardor, her power of interpretation, and the thorough artistic understanding which underlies her singing. Somewhat in the nature of a novelty was the Saar arrangement of Schubert's "Ständchen," with the male quartet obligato, and so successful was it that the singer decided immediately to include it, with the same accompanying artists, in her next Carnegie Hall recital.

Mr. Beddoe's clear, ringing voice, always under such admirable control, again gave pleasure. His fine command of oratorio style was convincingly revealed in the Sullivan aria, which was sung with gratifying results.

A young singer who has appeared but infrequently in public, but whose performance on this occasion aroused the keenest interest and gave promise of a really brilliant future, is Miss Von Essen of Detroit. Her contralto voice is of exceptional quality and she manages it with ease and skill.

Miss Barstow figures among the comparatively few young American women violinists who have justified early predictions of success. Her place as one of the leading concert artists among the younger musicians in America is now absolutely assured, and it afforded genuine pleasure to hear again the lovely tone and polished style of her playing.

More than passing comment is due Mr. Heinroth, not only for the musicianship displayed in his direction of the concert, but for the splendid performance he gave of the Andante movement from the Haydn Symphony in D.

Mr. Chalmers is a favorite of many years' standing with Norfolk audiences, and his singing won enthusiastic applause. The ensemble numbers presented evidence of careful preparatory work.

The accompaniments of Mr. Spross, as usual, satisfied every requirement, and in Mr. Hoff, who assisted Mme. Schumann-Heink, the audience made the acquaintance of a musician of high attainment.

Thomas H. Thomas, in whose care was left the engagement of artists and the burden of the managerial details, is

to be congratulated upon the success of the concert.

An incident which proclaims the wide interest shown in the Norfolk concert was the receipt of a telegram from L. E. Behymer, the noted Pacific Coast manager, who sent greetings to the artists and expressed his regret that he was unable to attend. Mr. Behymer recalled his pleasure in witnessing the festival of 1914.

Joseph M. Priaulx of the publishing house of Ditson was among a party of New Yorkers who made the trip to Norfolk, and in the audience was Melanie Kurt of the Metropolitan Opera Company, who is a summer resident of the Berkshires. P. M. K.

English Pianist and Composer Wed

LONDON, Aug. 16.—Many well-known personages in English musical circles were present at the wedding, on Aug. 5, at St. Saviour's Church, Paddington, of William Murdoch, the pianist, and Ellen Tuckfield, the song composer. After the ceremony Viola Tree (Mrs. Alan Parsons) held a reception, at which there were many musical celebrities.

A daughter was born recently to Mrs. Carl Braun, wife of the noted Metropolitan Opera basso, at Mountain Rest, the country home of the Brauns in the Adirondacks.

HUGH ALLAN WELCOMED IN SAN DIEGO AS "NATIVE SON" AND FINISHED ARTIST

Baritone Surprises Home Audience by His Power and Versatility—Ellen Beach Yaw Sings at the Exposition for Her Particular Friends, the Newsboys

SAN DIEGO, CAL., Aug. 16.—Hugh Allan, baritone, came to San Diego to give one concert at the Exposition. His old friends looked forward keenly to hearing and seeing him, for Mr. Allan lived in San Diego prior to his years abroad. His concert was given in the evening, under the clear sky, at the organ-pavilion, with William J. Gomph of Buffalo, who was organist at the Exposition for two weeks, assisting as his accompanist. Mr. Gomph will be remembered as the official organist at the Pan-American Buffalo Exposition. His many appearances here were greeted by splendid audiences.

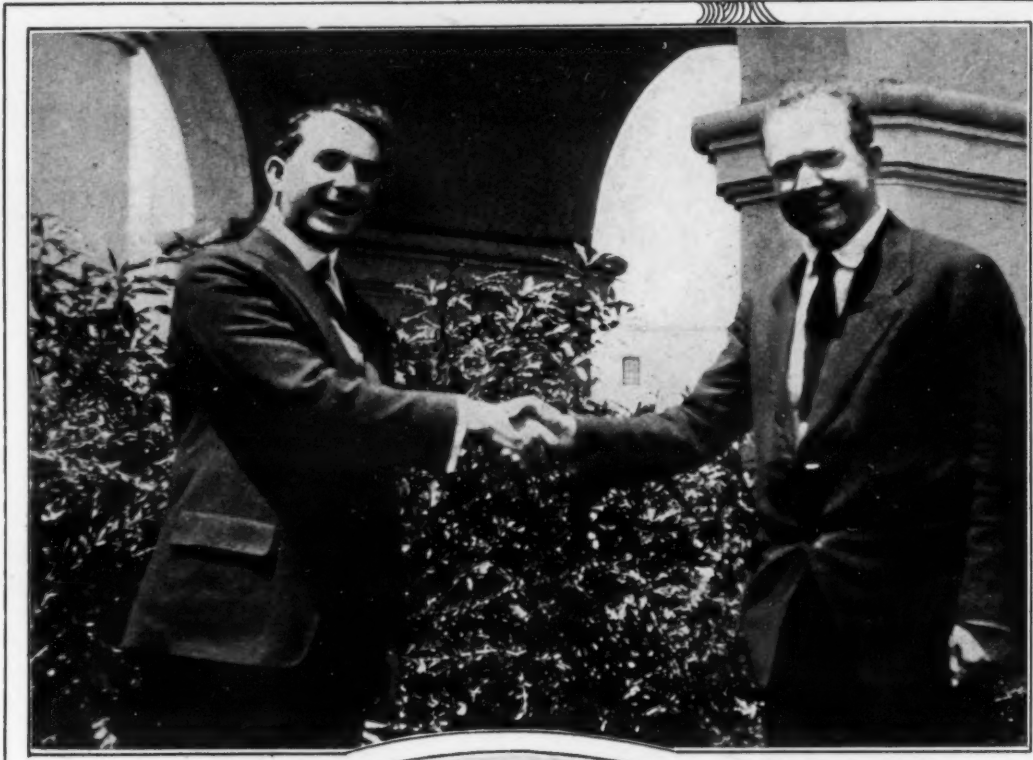
Mr. Allan's voice was a marvel to all who heard him. He had progressed so far, had become so versatile an artist, that even those who had hoped the most for him were surprised. Not any of the other artists who have appeared at the Exposition have been accorded a welcome so warm and personal. Following the regular program, hundreds of friends rushed to the foot of the organ platform and insisted upon "more," to which Mr. Allan responded by seating himself at the piano and singing six numbers to his own accompaniment. It must have been an occasion long to be remembered by the singer.

One of Mr. Allan's pronounced successes was in the Prologue to "Pagliacci," which was delivered in a truly masterly manner. The encores included "Mother o' Mine," "Loch Lomond" and other old favorites. Thunderous applause greeted each offering.

Ellen Beach Yaw visited us recently. One evening she gave a program at the organ pavilion at the Exposition, her special favorites, the "newsies," being the guests of honor. "Lark Ellen" appeared more of a lark than ever and the little street merchants treated her to shrill yells and whistles of approval. There was an enormous crowd to hear the singer, but the newsboys received her special attention. The little urchins hovered near the platform and "between acts" received the smiles and bows of the artist.

Archibald Sessions, organist of Christ's Episcopal Church, Los Angeles, a favorite Pacific Coast musician, was the latest visiting organist at the Exposition. Mr. Sessions gave some of the heaviest programs thus far put on at the organ recitals, but for all that played with a vast amount of intellectual power and his technique and interpretation were beyond criticism.

Dr. Humphrey J. Stewart, official organist, is again in San Diego, having just returned from a month spent in his beloved mountains as a guest at the Bohemian Club camp near San Francisco.



Above—Hugh Allan, Baritone (on Left), and William J. Gomph of Buffalo, Who Was Recently Organist at the San Diego Exposition. Below—Mr. Allan (Left), Gertrude Gilbert, Director of Music at the Exposition, and Claus Spreckels, Donor of the Exposition Organ.

CLASSIC BEAUTY IN DAMROSCH MUSIC FOR GREEK PLAYS

[Continued from page 1]

The Birth of Harmony from among the Nine Muses, Harmony awakening to life beneath the touch of Aphrodite, is the poetic idea of a tonal melodrama.

Sternly contrasted against the foregoing is a scene which contains the prophecy that Medea is to murder her children. Two of the women in the dramatic cast speak this prophecy and implore her to stay her hand. They present their lines in antiphonal recitation, with orchestral accompaniment, the voices keeping strict time.

"Oh, Bridegroom, Bridegroom of the Kiss So Cold" is the title of one of the lyrics for the mezzo-soprano. A chorus beginning "Now I have no more hope of the children living" leads up to it. There is clear, strong and appealing music for the scene in which the chorus with uplifted hands prays to Mother Earth and to the god Phoebus that the children may be saved from their impending fate. A song at the climax is "Alas, for the Mother's Pains Wasted." From behind the great doors at the center of the stage come the cries of the children as their mother is to kill them, and then the music tells to the ears of the people in the audience the details from which the eyes are spared.

There is interesting realism in this music. The tonal picture of the terrible Medea, sword in hand, stalking nearer and nearer to the terror-stricken children, is conveyed by the violoncellos and double-basses. The children's theme

CIVIC MUSIC LEAGUE FORMED IN TOLEDO

New Body Elects Officers and Announces Brilliant List of Attractions

TOLEDO, OHIO, Aug. 12.—The movement started some months ago to organize a Civic Music League to promote high grade concerts in Toledo culminated Wednesday noon. At a meeting in the Commerce Club the organization was perfected and officers and directors elected.

At this meeting George B. Orwig was elected president; C. L. Lewis, vice-president; Charles W. Tanner, treasurer; Solon T. Klotz, secretary, and Bradford Mills, business manager, with an advisory board consisting of W. W. Smith, Alfred B. Koch, V. E. Russell, George W. Stevens, C. L. Lewis and Dr. C. W. Moots and the following as board of directors: Thomas De Vilciss, George W. Stevens, Bradford Mills, L. C. Wallick, C. L. Lewis, Solon T. Klotz, Isaac Kinsey, H. I. Shepherd, William C. Carr, E. B. Corliss, Edward R. Kelsey, C. W. Moots, W. W. Smith, C. W. Tanner, Frank R. Coates, Ben W. Johnson, V. E. Russell and Ira O. Denman.

The attractions contemplated and for which contracts have been made by authority of the board of directors are: The Boston Symphony Orchestra, Oct. 4; Geraldine Farrar, Oct. 13; Fritz Kreisler, Nov. 10; Paderewski, Jan. 24, and the New York Philharmonic Orchestra, March 20. F. E. P.

Big Audience in Maine for Francis Rogers

Francis Rogers, the New York baritone, gave a successful concert before an audience that crowded the new concert hall at Jordan Pond House, Northeast Harbor, Me., on Aug. 19. On the following day Mr. Rogers sang at the Hall of Arts, at the benefit for the Bar Harbor Hospital. Mr. Rogers has been the guest of Mr. and Mrs. Harold Randolph at Northeast Harbor, and is now visiting for a few days with Mr. and Mrs. Ernest Schelling. After the last of the series of concerts given by Fritz Kreisler and Ernest Schelling at Bar Harbor, Mr. and Mrs. Leeds of New York will give a dinner and musicale in honor of Mr. and Mrs. Kreisler, at which Mr. Rogers has been engaged to give a program of songs.

Lila Robeson in Cleveland

Lila Robeson, contralto of the Metropolitan Opera Company, has spent the greater part of the summer in Cleveland, Ohio, where she has been teaching, giving concerts and doing church singing as a guest. Miss Robeson spent a short vacation at Mackinac Island, Mich.

from the opening dance is worked in with the tragic personality of Medea. Again the cries of the children are heard and the narrative in the orchestra, with the people on the stage shouting and trying to batter down the doors and prevent the murder of the little ones, goes on to the climax. A phrase in the trumpets denotes the thrust of the sword. Then from the woodwinds a quivering little phrase floats out. The music ceases. The children are dead.

As her finish to the Euripides play, Miss Anglin will ascend to the top of the stage-wall at the great amphitheater in Berkeley, there to appear as in a fiery chariot carrying away the bodies of her children slain. The finale written by Mr. Damrosch to accompany this scene is characterized by effective contrapuntal interweaving of the Medea themes and the themes of the children, with splendidly dramatic conclusion.

THOMAS NUNAN

WANTED: There is a splendid opening for a capable young violinist, man or woman, desirous of advanced study with a well known violin teacher, to become his assistant teacher, with opportunity to develop lucrative position in New York City. Only those who are thoroughly interested in teaching should reply. Conscientious, Box 7, care Musical America, 505 Fifth Avenue, New York.

SIGISMOND STOJOWSKI

the Eminent Polish pianist, composer and pedagogue has renewed his contract with

The von Ende School of Music

and will resume his teaching in the Fall. Artist students desirous of studying with Mr. Stojowski during the coming season are requested to make reservations for time without delay, by addressing

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FARRAR FINDS VASTER PUBLIC IN HER "MOVIES"



An Exposition of the Possibilities of Expanding Operatic Stories Into Motion Pictures, as Demonstrated by Geraldine Farrar in Her "Carmen" Films. No. 1, After Her Fight with "Frasquita," "Carmen" (Miss Farrar) Throws Her Spell On "Don José" (Wallace Reid). No. 2, "Carmen" Removes the Stains of Blood in a Mountain Brook. No. 3, "Carmen" and "Escamillo" (Pedro de Cordoba) Outside the Plaza de Toros. No. 4, "Don José," "Captain Zuniga" (William Elmer) and Miss Farrar. No. 5, The Captain and "Carmen."

ROLLING home to Manhattan in her private car and with thirty-one trunks constituting her luggage, Geraldine Farrar reached New York on Friday of last week after completing her venture as a Lasky motion picture actress in California. Accompanying Miss Farrar were her mother, Mrs. Sidney Farrar, and Mrs. Morris Gest and her mother, Mrs. David Belasco. Philip, the Lasky office boy, met her with roses at Easton, as did Mr. Gest and others.

Miss Farrar's arrival was fully chronicled by the newspapers (as, in-

deed, was her whole trip—to the extent of many scrap books full). She said she revelled in the motion picture work, after the limitations of the operatic stage, and she hustled around as a volunteer assistant stage director in the three pieces, "Carmen," "Maria Rosa" and "The Temptation," the last a play written for her by Hector Turnbull.

Most pungent of the accounts of the soprano's home-coming was that given by Bide Dudley in the New York *Evening World*, as follows:

"Well, I've got 'em all now."

Geraldine Farrar, grand opera soprano extraordinaire and "movie" actress de luxe, said it just after stepping from a private car which bore her from the

Lasky film studios at Hollywood, Cal., back to New York.

She meant that a vaster audience than she has been able to reach through her operatic work would now be hers through the medium of the films. In other words, she will be able to appear before both the chosen and the lowly; the rich and the poor—in fact, the entire amusement-loving public—and that is exactly what she wants to do.

"It was a wonderful experience," she continued.

"Will it hurt your drawing power as an operatic star?"

"Watch the box office," she replied quickly. "Ask the treasurer."

"Will you act again in the movies?"

"Oh, I hope to. And I shall if I retain my youth and figure."

"But isn't your efficiency reduced without the help of your voice?"

"Not at all! With me acting comes first. But my voice will be heard with the pictures I have made. The phonograph is to be used."

"Would you advise other grand opera stars to take up 'movie' acting—Caruso, for instance?"

Miss Farrar smiled. "Yes, if they

have the figure and acting ability," she said.

The arrival of Miss Farrar at the Lehigh Terminal, Jersey City, attracted an unusual amount of attention. Everybody knew somebody of note was arriving. One car wiper, aware only that a singer was in, caught sight of John Flinn and Brock Pemberton walking away from the train together. He stepped up to Philip Whalen, the Lasky office boy, who was carrying a big bunch of American beauties and, pointing at the two young men, asked:

"Which one of 'em is the singer, kid?"

"Oh, gee!" replied Philip. "De singer is Miss Jerry Farrington, not no man."

"Did you buy them roses?" asked the car wiper.

"Who, me? Naw! I ain't got no \$50 bills to waste."

When the diva stepped from the train a young woman who writes for a New York newspaper rushed up to her, with pencil and pad in hand.

"Oh, Miss Farrar," she said, "what is the first thing you intend to do when you reach home?"

"Take a bath," replied the soprano "movie" star.

Alexander Lambert

WILL RESUME HIS PIANO INSTRUCTION ON SEPTEMBER 13th
AT 792 LEXINGTON AVE., NEW YORK CITY

MME. FRISCH'S SINGING CHEERS FRENCH WOUNDED

Soprano Finds Inspiring Audience at
Les Invalides in Paris—Plans for
Her American Tour

Mme. Povla Frisch, the famous *lieder* singer, who is to tour this country for the first time next season, is making use of every opportunity to sing for the wounded in the hospitals of France. "Yesterday I sang at Les Invalides,"



Mme. Povla Frisch, "Lieder" Singer.
From a Snapshot Taken Recently on
the Brittany Coast.

she wrote in a recent letter to her New York representatives. "General Malterre was present with his staff. In one of the larger rooms were gathered all the poor fellows who could be moved and there I sang, accompanied by my friend, André Dorival, the pianist. I never had a more inspiring or appreciative audience. Afterward, I made the round of the wards and sang for many of the others, who were too severely wounded to leave their beds."

A recent engagement secured for

Mme. Frisch and her accompanist, Jean Verd, is with the Apollo Club of Minneapolis, for Feb. 22 next. This will be one of several appearances which the soprano will make during a tour of the Middle West in midwinter. Other points to be touched will be cities in Ohio, Michigan, Illinois and Wisconsin. Mme. Frisch has been spending some time on the Brittany coast, where the accompanying snapshot was taken.

TAMES LIONS WITH SONG

Hugh Allan Tries Experiment in Cage
at Bostock's in Los Angeles

LOS ANGELES, Aug. 23.—"California," the prize song of the Booster Club, as sung by Hugh Allan, the young American baritone, proved its potency in unique fashion at Bostock's Arena here on Aug. 14. Patrons there were amazed and affrighted to see Mr. Allan climb into a steel-barred den in which were ensconced five African lions.

No one knew the daring singer. When he entered the cage its occupants were in an ugly mood, two of them fighting and the others howling lustily. After he had begun to sing they eyed him doubtfully; when he had finished they were in a state which bordered on sentimentality.

After it was all over, Mr. Allan explained that his feat was performed as the result of a wager with Claus Spreckles, son of John D. Spreckles, the San Francisco multi-millionaire.

"We were discussing the line, 'Music hath charms to soothe the savage breast,' declared Mr. Allan, 'and I said that the printer had erred, that the word 'breast' should read 'beast.' Mr. Spreckles averred that a savage beast could not be soothed, backing his belief with \$1,000. Since I was running all the risk my end of the wager came only to half that sum. I hired a motion picture camera man and am sending the film to Spreckles as proof that I accomplished the feat."

Unknown to Mr. Allan, Carl Nieper, superintendent of the Hawaii Building, at the San Francisco Exposition, made a trip to this city expressly to witness the baritone's act. After it was over he approached the singer and requested that he go to Hawaii to appear in five similar concerts.

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Pupils will not be given voice placement, tone production or other training that belongs strictly in the province of vocal teachers. Those who have been receiving vocal instruction in New York City may continue with the same teachers while attending these classes.

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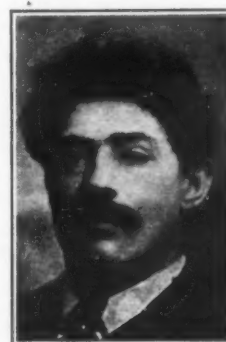
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4. SLAVONIC DANCES, E MINOR,
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(Slavische Tanzweisen, E Moll)
5. SLAVONIC DANCES, G MAJOR,
No. 3, net60
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("God save our Emperor"), Kreisler net .50
(With piano accompaniment ad lib.)

FRITZ KREISLER may be justly acclaimed as the greatest interpretative and creative artist of his time. This season Mr. Kreisler has enriched his own concert repertoire in particular, and that of the violin in general, with five *Free Transcriptions of Compositions by Anton Dvorak and Three Austrian Folk-Songs*. In adapting these masterpieces of serious and lighter vein to his own artistic ends and purposes, Mr. Kreisler discloses still greater skill than in any of his previous works, and has succeeded in producing a number of violin solos which, in point of striking effectiveness, brilliancy and violinistic possibilities, stand unequalled among modern works of their kind.

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WHEN MUSICIANS HEED RECREATION'S CALL



"EAST is East, and West is West," but geographical extremes meet in MUSICAL AMERICA's vacation "layouts." In the present collection, Photograph No. 1 reveals George E. Shea at his summer home in Stamford, Conn., correcting the proofs of his book, "Acting in Opera"; his own pose he gives as representing tension. Violinist and accompanist-manager as tennis rivals are shown in No. 2, which pictures Albert Spalding and André Benoist on Mr. Spalding's private court at his home, Monmouth Beach, N. J.

Clarence Whitehill likes to get away to the links for a golf match in whatever town he may be appearing, and Picture No. 3 finds the noted baritone in the foreground, with some golfing companions at Portland, Ore. Ready for a drive at Omaha, Julia Claussen, Christine Miller and Corinne Paulson compose a musical trinity in No. 4. "Soprano as Disciple of Izaak Walton" might be the title for the view of Dorothea Thullen at Cape Neddick, Me., in No. 5.

Louis Victor Saar, the composer, is a recreation-seeker in Oakland, Md., as we

see him in No. 6. Absorbed in MUSICAL AMERICA, Clayton E. Hotchkiss, conductor of the Stamford Choral Union, is discovered at Hartford, Conn., in Photo No. 7, with Robert H. Prutting, conductor of the Hartford Philharmonic. A violinist as sight-seer is disclosed in No. 8, which depicts Kathryn Platt Gunn at Mt. Corona, Cal. Holding "Dan" in restraining grasp, Julia Allen, the soprano, is viewed in No. 9, on the lawn of her hostess, Mrs. E. C. Stanley, in St. Johnsbury, Vt.

Canoeing amid the pond lilies of Lake Pleasant in the Adirondacks, Caryl Benschel makes Snapshot No. 10 picturesquely appealing. Kitty Cheatham, exponent of a modern art which embodies a "divine simplicity," is to be observed in No. 11 before a modern reproduction of the beautiful in ancient art, the Parthenon, at Nashville, Tenn. Garbed as for "Pinkerton" in Madama Butterfly, the tenor, Guido Ciccolini, appears in No. 12, at Lake Mahopac, N. Y. Presumably an apostle of preparedness, Lila Robeson, the contralto, gazes at us in No. 13, seated upon a gun carriage at the Old Fort on Mackinac Island, Mich.

AUGSTEIN'S LARGE CLASS

Teacher of Singing Assisted Again by Mme. Carina

Wilhelm Augstein, the New York vocal teacher and exponent of the school of the late Frank King Clark, is at present enjoying a short vacation, spending some weeks with friends in the Pennsylvania mountains. Mr. Augstein needs this rest before getting ready for his winter term, which will start on Sept. 1, and which promises to be an exceptionally busy one. Mr. Augstein received applications from students from all parts of the States, which, together with his pupils of last season, will form a large and interesting class.

As before, Mr. Augstein will be assisted in his work by Mme. Alberta Carina, formerly leading soprano of the Berlin, Brussels and Amsterdam opera

houses, who, besides being an accompanist of remarkable ability, is in charge of the dramatic work and makes a specialty of style and interpretation of the French, German and Italian opera and concert repertoire.

Says Chenal Is Coming to America to Appear in Benefit

Marthe Chenal, the noted French soprano, who was promised by Oscar Hammerstein as one of the stars in his late opera venture in New York, will arrive in October to appear in a benefit for French charities, reports Lucien Bonheur, director of the French Theater in New York. The benefit is being organized in Paris by the Société Fraternelle des Artistes.

Gifted Pupils of Leslie Hodgson Heard

One of the most interesting events of the Summer Session at the American Institute of Applied Music, New York, was a pianoforte recital given by Rose Edith Des Anges and Watson H. Giddings, who are under the tutelage of Leslie Hodgson at this well-known New York school. Both of these young pianists, who have distinguished themselves on previous occasions, possess gifts of an uncommon order and their playing

at this recital provided a significant tribute to the training they have received. The program embraced two movements of the Hiller Concerto in F sharp minor, compositions by Schumann, d'Albert and Schumann-Liszt and the Saint-Saëns "Marche Héroïque" for two pianos.

Stella Carol, English Singer, Saved in Arabic Disaster

Among the passengers saved in the destruction of the Arabic was Stella Carol, the youthful English singer, who had started for America to make a concert tour under the direction of Hugo Goerlitz. Thus the steamship disaster causes a delay in the starting of her tour.

Besekirsky Plays Under Patronage of Duchess of Connaught

Wassily Besekirsky, the Russian violinist, played at a charity concert at Murray Bay, Quebec, under the patronage of the Duchess of Connaught early this month. He presented a well chosen program, which included Arensky's serenade and the extremely difficult beautiful variations by Kreisler on a theme by Tartini.

Ferne Gramling Ill

CHICAGO, Aug. 23.—Ferne Gramling, the Chicago soprano, has been stricken with serious illness and has been compelled to cancel her concert engagements for the present. M. R.

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Violin Students

The Von Ende School of Music of New York City, the work of which is highly indorsed by Dr. Karl Muck, conductor of the Boston Symphony, and Josef Stran-sky, conductor of the New York Philhar-monic, has been presented with special scholarships amounting to more than \$10,000 through the generosity of two friends of the school. These special scholarships will be awarded for a term of three years, and divided among five singers and two violinists, the five voice scholarships to be awarded to a coloratura soprano, a dramatic soprano, a con-tralto, a tenor and a basso.

At the expiration of the term of study the winners of these special scholarships will be given valuable assistance to enable them to enter their respective profession-al careers auspiciously. The competition for these scholarships will be held begin-ning Sept. 20, and the scholarships awarded by a jury composed of eminent authorities in the musical profession. In case the examinations between any two competitors are so close that it is hard for the judges to decide, a special schol-arship will be added. It is the purpose of those who have charge of the exami-nation to give each competitor as much personal attention as possible.

The competitive examinations will be free to all instrumentalists and voice students. This may take a considerable length of time, but as Herwegh von Ende stated, so long as the scholarships were free it was his purpose to make the ex-

aminations the same. These examina-tions will be under the direction of well-known professional singers and violinists. The papers of each student will be gone over most thoroughly, and the successful ones will have the indorsement of a num-ber of famous artists.

It is the purpose of the donors to see that these scholarship students are given the best opportunity to establish them-selves before the public. They will not be allowed to appear in a professional rec-ital before they are thoroughly compe-tent and have more or less experience in this kind of work. Should any of these students decide upon an operatic career during the time they are studying, much of their training will be along those lines, and if it is found they have talent for such work they will be given an op-portunity to study with the best of oper-atic coaches.

Paul Savage Weds at Keene, N. H.

Paul Savage, the New York vocal teacher, was married on Aug. 11 to Jane Buchanan at Keene, N. H. Mr. Savage will reopen his Carnegie Hall studios on Sept. 27.

DAUGHTER IS BORN TO ALMA GLUCK-ZIMBALIST

Soprano Cancels All Her Next Season's
Engagements to Devote Herself to
Child—A \$150,000 Baby

Mme. Alma Gluck, the American so-prano, became the mother of a daughter in the Glens Falls (N. Y.) Hospital on Aug. 20. Mme. Gluck and her husband, Efreim Zimbalist, the famous Russian violinist, have been spending the summer at Lake George.

In order to devote herself exclusively to the care of her child, Mme. Gluck has canceled all her contracts for appear-ances on the concert stage next season. Her managers, the Wolfsohn Bureau, confirmed this announcement for MUSICAL AMERICA this week. The youthful Miss Zimbalist thus becomes a \$150,000 baby,

ABORN OPERA STUDENTS SELECTED IN AUDITIONS

This Method to Be Followed in Choice
of Pupils—Practical Performance
Constitutes Training

Since Milton Aborn made his an-nouncement in MUSICAL AMERICA a fort-night ago of the opening of his classes for operatic training he has received over one hundred letters from prospective pupils in all parts of the United States and Canada.

Entrance and enrollment in this new institution will not be made by examina-tions such as musical conservatories gen-erally conduct, but instead pupils will be selected at a series of auditions in the same manner in which Mr. Aborn has selected the principal members of his grand opera companies for many years. These auditions will be held between the hours of 2 and 3 each afternoon in the week beginning Monday, Sept. 6, at 240 West 72d Street, New York City.

Mr. Aborn will shortly take possession of the building at that address, which

will be known as Aborn House. The classes will open their first term on Oct. 4. Each class will consist of a complete cast for a given opera, and the gradua-tion at the end of the first term will be in the form of a public performance. The operas for the various classes have not been chosen yet, and their selection will depend upon the array of talent represented among the candidates who are approved and accepted in the audi-tions. The operas to be studied in the first term will probably include "Rigo-letto," "Carmen," "Faust," "Lohengrin," "Thais" and "Madama Butterfly."

Mr. Aborn is negotiating with a num-ber of conductors and professional oper-atic stage directors who have worked under his management in past years to become his associates in the faculty of this institution.

Mr. Freund Meets With an Accident

In response to a number of inquiries concerning the report that John C. Freund had met with a serious accident, in his camp in the Adirondacks, it may be stated that on Thursday of last week he broke his left wrist. Fortunately, his family physician, Dr. Edward Miller, was spending a few days at his camp, and rushed him, the next day, to Glens Falls, where the X-ray was put on the fracture, by Dr. Birdsell, and the wrist put up in plaster of Paris. Mr. Freund will, no doubt, have fully recovered from the injury in four or five weeks.

Mrs. King Clark Weds

(By Telegraph to MUSICAL AMERICA)

LOS ANGELES, Aug. 24.—Mrs. Frank King Clark, the soprano, was married to Isaac O. Upham, a San Francisco mer-chant, in that city on Aug. 21. Her mother, Mrs. Oakley, was much surprised at hearing the news, and stated that she did not know in what business Mr. Up-ham was engaged. W. F. GATES.

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The "Deseret News" of
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tation in all the schools, absolute
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no terrors for him, all these appeared
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Photo by Matsene

VIRGINIA THOMSON PRAISED FOR WORK IN OPERATIC RÔLES



Virginia Thomson as "Carmen"

During this past season Virginia Thomson sang with the Italian Grand Opera Company in New York, making her debut as *Carmen*, a rôle which she sang many times and was considered by critics to be an excellent *Carmen*. Other rôles which she sang were *Amneris* in "Aida" and *Ulrica* in "The Masked Ball." Miss Thomson is a Baltimorean, and came to New York to study with Oscar Saenger three years ago. Since then she has been heard frequently in concert, always making a favorable impression with her lovely mezzo-contralto voice and winning personality.

Noted Musicians Hear Their "Canned Music"

To hear their own "canned music" played on a mechanical piano, Josef Hoffman, Ernest Schelling and Professor Cornelius Rubner attended a musicale the other evening at the Malvern Cottage in Bar Harbor, while all three are staying and helping to make the musical colony considerably more musical. It was a unique concert, at which these three great musicians sat back and heard themselves play. Records made by Paderewski, De Pachmann, d'Albert and Ganz also figured on the program. The

patronesses were Mmes. Marcus A. Hanna, William H. Bliss, C. Vanderbilt Cross, Dave Hennon Morris, E. Hunt Slater, F. Fremont Smith, Edward S. Knapp, Ernesto Fabbri and Warner M. Leeds.

ST. PAUL HEARS SOUSA'S BAND AND CHORAL EVENT

Scandinavian Singers Present Music of Their Race—Much Enthusiasm for March King

ST. PAUL, MINN., Aug. 13.—Three musical attractions of popular character have been offered the St. Paul public during the past week. Two of these have been presented by L. N. Scott. Mr. Scott's two offerings are Sousa's Band and Henry W. Savage's production of the comic opera "Sari," with Mizzi Hajos in the title rôle.

Sousa's Band played two performances at the Auditorium. Measured by the enthusiasm created, the engagement is to be counted successful, also, by the same token, the performance. In the new Sousa Suite, "Impression at the Movies," the rather startling orchestration was not misapplied as an impressionistic medium and the Overture from Sousa's opera, "The Charlatan," was entirely successful. Susan Thompkins, the solo violinist, followed the dictates of a good ear and refined taste in the production of excellent tone and the manipulation of good technique, giving to her performance of Musin's "Mazurka di Concert" a distinctly musical quality. She responded to a double encore. Virginia Root, soprano, easily filled the large auditorium. Her enunciation was noticeably good. Her scheduled number, "Amarella," was encored, as was every number by the band, some of them doubly. Herbert L. Clarke was remarkably proficient in his solo number, "From the Shores of the Mighty Pacific."

The evening program included Sousa's Character Studies, "The Dwellers in the Western World," Wagner's Prelude and "Love Death" from "Tristan und Isolde," Weber's "Invitation to the Dance," "Shepherd's Hey," by Percy Grainger, and some new American Dances by Harry Rowe Shelley.

A crowd estimated at 4,000 persons gathered at Lake Como to hear a special program of Scandinavian and Danish music by choruses made up of singers of like nationality.

The Swedish Vega Society, under the leadership of Prof. Wallen, sang Gunnar Wennerberg's "Staa Stark," Faccines' "Borgerne's March" and the supplementary number, "Hoer Svea." Theodore Hoel directed the Normaendenes in the singing of Alfred Paulson's "Naar Fjordend Blanner" and Grieg's "Landkjening." J. A. Myhre, baritone, singing the solo part. E. Pedersen directed the Dania Society in the performance of J. H. Stuntz's "Unge Gjenbyrds Livi Norden" and "Hoie Nord," by Glaser.

Director F. G. Albrecht's "Danz Concert Band" played several numbers, among them Wagner's "Entry of Guests to the Wartburg," Rossini's "William Tell" Overture and Sousa's march,

MME. PADEREWSKI OPENS SALE OF DOLLS IN AID OF POLAND



Photo by Bain News Service

Mme. Paderewski's Sale of Dolls in Æolian Hall, New York, to Aid Sufferers of Poland

MME. IGNACE PADEREWSKI, wife of the famous pianist, is helping her husband in his effort to raise money for the Poles who are suffering as a result of the war. She has placed on sale in Æolian Hall, New York, this collection of thirty-one dolls dressed like Polish peasants. They are the work of refugee artists in Paris who have sent them to America to help swell the Polish relief fund.

"Stars and Stripes." Henry Tetzner's cornet solo and the American national anthem, sung by the combined choruses and audience, supported by the band, completed the program. F. L. C. B.

MURATORE VISITS ROME

Cavalieri Takes Husband, on Furlough, to Her Native City

A pen picture of two noted artists who have been active for the cause of France is given by William J. Guard, press representative of the Metropolitan Opera, in a war-time letter to the New York *Evening Sun* from Rome. Says Mr. Guard:

"An interesting surprise came when I was crossing the Piazza Colonna about seven o'clock. Seated at a litter outside the little corner cafe was a very pretty woman with a rather good looking man. The faces seemed familiar. A closer approach revealed them as Lina Cavalieri and her husband, Lucien Muratore, the well known French tenor. I thought neither of them ever looked better, although Cavalieri had been doing volunteer nursing in Marseilles and Muratore had been in the French army since the war began. He has a month's furlough

and his wife brought him here to see the city in which she was born and in which her rare beauty first blossomed."

ELECT NEW CHORAL DIRECTOR

Herndon Morsell to Wield Baton for Rubinstein Club of Washington

WASHINGTON, D. C., Aug. 15.—The Rubinstein Club of this city has engaged Herndon Morsell, tenor and vocal teacher, as its new conductor. Mr. Morsell succeeds Mrs. A. M. Blair, who has announced that she will not return this year. She remains at her home in England.

There is good reason to believe that the standard reached by this organization under Mrs. Blair's direction will be maintained by its new conductor. He is a native of this city and studied under both the older and younger Lampertis. In Europe Mr. Morsell made successful appearances in Italian and German opera. Since retiring from the stage he has taught, besides conducting several choral organizations. Mr. Morsell has also had charge and been tenor soloist in a number of church choirs. He has been successful, too, in the field of composition.

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Mlle. Aline van Barentzen made a very successful first appearance in London at Æolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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MOST people are acquainted with the fact that tenors are not naturally fond of one another, especially when they are successful; and to a great extent, this same animosity holds good with singing-teachers, especially, when they, too, have won success. So it was with an element of surprise that I discovered J. Bertram Fox and Percy Rector Stephens, two of the prominent vocal teachers of New York, living amicably together throughout their vacation, in Mr. Fox's cottage at Keansburg, N. J. My astonishment must have been ill-disguised, for after having greeted me, Mr. Fox laughed and said, "I know what you are going to say."

"I know, too," said Mr. Stephens, familiarly called "Stevie" outside of his studio. "Your very expression says, 'How did it happen? How do two singing-teachers live together?'"

I tried to stammer a denial, to act as if it were an every-day occurrence, but Mr. Fox intervened.

"I don't blame you," he said, "for we vocal teachers are not generally thought of as being quite like other human beings! Well, I invited 'Stevie' out for a week—that was in June. I guess he liked it, for soon he sent his bed by express, and he's been here ever since! We just can't get rid of him!"

No Arguments

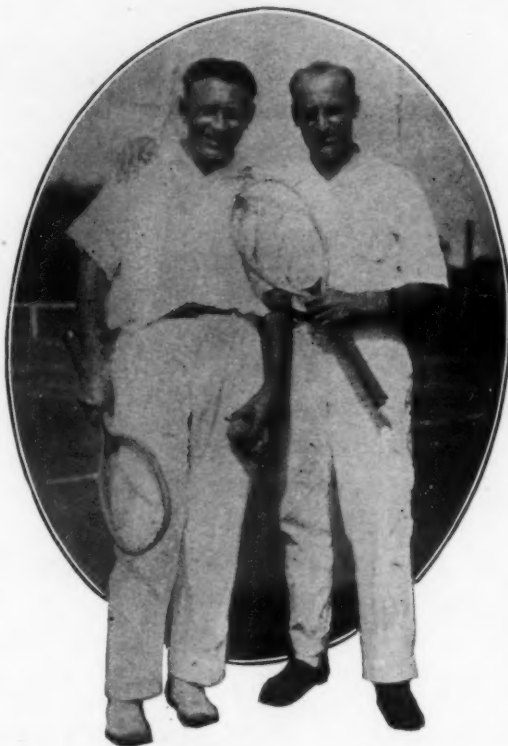
"Anyway, we have no fiery arguments," declared Mr. Stephens, as if to vindicate his residence there. "We have no piano, violin or any other musical instrument. We discuss 'things musical,' but never—"

"Not even 'hardly ever,'" emphatically from Mr. Fox.

"We never," continued "Stevie," "discuss 'my voice' or 'my method!' I think that that is the deep secret of our friendship."

"But," this in unison, "we are individually agreed that we are great vocal teachers!"

"Only, I think that 'Stevie' is a frightful tennis player," said Mr. Fox. "His 'placement' is very bad. We have found though, that a systematic, daily tennis game is a sure and quick way for singers to reduce, much better than the



Percy Rector Stephens and J. Bertram Fox, New York Vocal Teachers, on the Tennis Courts at Keansburg, N. J.

starvation method which so many weaken themselves with. Don't let me forget to say, however, that though Mr. Stephens is a poor but earnest tennis player, he is, we have discovered, the champion snorer among singing teachers."

"What chance have I," asked Mr. Stephens hopelessly and disappearing, "with a newspaper person and a vocal teacher against me?"

Getting Away from Music

"Seriously," said Mr. Fox, ignoring interruptions, "I believe it an excellent thing to get away from music for a while. A professional can easily become music-sick! And then, it seems just so much more beautiful, and one has a new appreciation, after an absence of the divine noise!"

At that moment, seemingly psychological, cries from a person of tender years rang through the summer air. Appreciation flitted quickly over Mr. Fox's face:

"My son—twenty months—a tenor!" From another direction a beautiful succession of soprano notes issued.

"My wife—soprano!" Directly in back, a noise of peculiar caliber—snoring!
"Eh? Oh, Percy Rector Stephens—basso! It's useless, after all; one can't get away from music!"
AVERY STRAKOSCH.

First American Performance of Goetz's
"Taming of the Shrew"

To the Editor of MUSICAL AMERICA:

I see it announced in a recent issue of the New York World that the Metropolitan Opera Company is to produce for the first time in America next season Goetz's "Taming of the Shrew."

This is an error. The above opera was produced for the first time in America by the American Opera Company at the Academy of Music, this city, on Jan. 4, 1886, as you will find by turning to the back files of any New York paper published at that time.

Theodore Thomas conducted, Pauline

L'Allemand was the Katherine and Petruchio was sung by

Yours very truly,
WILLIAM H. LEE.
New York, Aug. 21, 1915.

Sapirstein Entertained at Avon, N. J.

David Sapirstein, the brilliant young pianist, whose tour for 1915-1916 is under the management of the Music League of America, among his summer wanderings was extensively entertained at Avon, N. J., where the musical colony includes Mischa Elman, Leopold Godowsky, Alexander Lambert and many others.

Mr. and Mrs. Samuel Dunsieith, the latter the noted American contralto, Alice Sovereign, are guests at the home of her brother, Fred J. Sovereign of Rockford, Ill.

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W. J. Henderson, in New York Sun

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Miss Schutz possesses a splendid vocal organ of unusual volume and range. She compassed the two octaves of the aria "O Don Fatale" with ease and showed temperamental warmth in the delivery of its dramatic strains. Miss Schutz was recalled with enthusiasm and obliged to grant extra numbers.—Buffalo Express, 1915.

Her singing evidenced in every way the true artist.—Utica Herald-Dispatch.

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THE GENIUS OF GRANADOS AS REVEALED BY HOWARD BROCKWAY

Creator of Opera Which Will Be Produced at the Metropolitan Termed the Spanish Grieg, by Noted American Composer—Something About Mr. Brockway's Own Achievements as Composer, Pianist, Lecturer and Teacher

AN American composer of most engaging traits, Howard Brockway is neither a militant nor a martyr. So many of the species have sought through so many years for crowns of martyrdom and so much wholesome energy have others vented in bedeviling a large part of mankind for its indifference to the graces of their fancy that to happen upon one not belligerently disposed affords something of a shock of gratification.

Mr. Brockway, on his part, is neither given to the sinister railing against the presumable sins of the generation nor to tearful effusions over the sluggish trend of popular appreciation. Of a truth he finds no need for such. What he has thus far given forth has met with consideration proportioned to its emphatic merits. And if the music-loving public bears him any grudge it arises merely from his seeming reluctance further to enlarge his output.

A number of delicious piano pieces, a 'cello suite and some other works long since whetted the appetite for more. Nothing has come. True, the lovely "Idyll of Murmuring Waters," companion piece to the delectable "At Twilight," reappeared not long ago, translated from pianistic terms into those of a woodwind aggregation for the benefit of the estimable Barrère Ensemble, enriched and signally beautified in its new investiture. Beyond that, nothing. It all seemed a grievous pity to those who knew and admired the young composer's work and his more intimate acquaintances who had set great store by his native endowments appraised him clearly enough of the fact.

But what would you have? The gods of musical creation themselves have found all too often that composition even in its most transcendent reaches brings in relatively meager material returns. Governments have not yet attained that stage of evolution dreamed of by Schubert and Wagner when they shall beneficently lift the burdens of financial obligation from the shoulders of the creative artist. Mr. Brockway has a wife and a daughter of college years. Proper ministrations to the obvious needs of a family required more than an American composer of recognized talents can derive from the products of his inspiration. It was imperative that he undertake more immediately remunerative labor. That he has done and with honor to himself as ample, in its way, as that with which his compositions dowered him.

As Accompanist and Teacher

He does much teaching. His abilities as an accompanist long ago gave him eminence in a field wherein he continues to win distinction. An encyclopedic knowledge of Wagner's works and of modern opera in general, as well as an exceptional skill in giving luminous exposition of their character and contents lifted him from the first to the front rank of lecture-recitalists. And in the practice of playing compositions for pianola purposes he has become an adept. To the duty of recording music for the mechanical piano he consecrates much of his time and boundless enthusiasm. Five afternoons a week are spent at the rooms of the American Piano



Snap-Shot Views of Howard Brockway, the Noted American Composer, with Friends at One of the Maine Summer Resorts



Company in performance of every manner of work from the "Tristan" prelude to a one-step. And he champions the contrivance against skeptics as passionately as though he had invented it himself—he will tell you in an exuberance of almost child-like pride how he converted to the pianola faith a whole company of hard-shelled and incredulous piano teachers. Experts, on their part, will heartily vouch for the consummate excellence of the music rolls for which Mr. Brockway is responsible.

A Fox-Trot à la Liszt

It needs, therefore, no considerable imagination to appreciate that the composer has small leisure for the exigencies of creative effort. The sum of his accomplishments in this direction of late has been—a fox trot based on the Second Rhapsody of Liszt. Yet Mr. Brockway evinces no mean satisfaction over this exploit. Frankly, he acknowledges genuine delight in the rag-time of the day. His fox trot, he informed the writer a short time ago, is "a cuckoo," a thing of which he is unconcealedly proud. And why not? A good round musical joke can be made a capital thing in its way.

"But as to serious composition," Mr. Brockway observed, "I find myself impeded to the extent of largely losing the will to compose by my inability to maintain regularly a few leisure hours for the purpose. Some years ago I began a piano concerto. Two movements of it were completed and parts, in fact, revised more recently. But I never fully completed the work nor can I say when I shall, if at all. To compose by snatching haphazardly an hour here and there is impossible. If I could be assured of two hours a day at a certain time I should keep on writing. My friends, indeed, continually urge me to do so. But with my piano lessons and other duties I feel the necessary incentive lacking, somehow or other. To be great in composition one must, in the last analysis, devote one's efforts to it entirely and not only feel irresistibly the impulse to express oneself in such a way, but to make the world feel that something has been given it—a message to which it will be compelled to give heed. That was Wagner's method; all his life was consecrated to it. For my own part, I am conscious of a strange analogy between myself and my teacher, Otis Boise. He wrote extensively and succeeded in amassing a fairly large sum through the medium of his compositions and teaching. And then he was induced to invest his fortune in silk umbrellas. After the blizzard of '88 ill-luck overtook him; his creditors failed and the business went to ruin. All he had went down in the wreck. He resumed his teaching and took to literary work—occupied a post

on a Baltimore paper and wrote an admirable book on harmony. But he never composed again. All of which does not sound precisely cheerful—but without instituting any direct comparisons between myself and him I feel, as I say, an element of analogy between us—an analogy which has manifested itself in more ways than one.

"I did not start out in life with the purpose of developing such musical talents as I possessed. True, I had studied piano when very young and without a technical knowledge of composition had turned out several little pieces at the age of sixteen. Only at nineteen, however, did I cast an irrevocable decision for music. I had been educated for business—underwent a thorough course in a business college, in fact. Then upon graduating they found me a book-keeping job in a firm manufacturing surgical mannikins. I lasted just one week in surroundings intolerably uncongenial. At the end of that week I took my pay envelope (with seven dollars in it) closed my desk, marched home and in so many words informed my parents that I proposed to make music my life work. And so I was allowed to do. Eventually I went to Berlin and studied composition, piano and organ.

As Teacher and Accompanist

"To-day I greatly enjoy my teaching, inasmuch as I select only such pupils as I wish. And my experience as accompanist has been invaluable in every way. Never have I derived more benefit from anything than my 18,000-mile tour through this country as accompanist for Mary Garden a few years ago. Success has likewise attended my lecture recitals, and I think I may claim, without unseemly egotism, to be better equipped for this work to-day than any but two or three others in this country. I am so fortunate as to be gifted with the analytical faculty and I play with much ease from a full score in such a way that I need never restrict myself to piano arrangements, which are always more or less unsatisfactory. In musical clubs out of town these lectures are greatly relished. Most of my efforts nowadays are directed toward the new operas in the Metropolitan repertoire, since almost everyone to-day is too familiar with the Wagner operas to require any further elucidation of their characteristics. My faculty for score reading also enables me to make my own versions of such orchestral pieces as I may be obliged to play for the pianola."

As to Granados

Outside of Pablo Casals and Ernest Schelling, there is probably none in this country who knows as much about the gifted Spanish composer, Enrique Granados, as Mr. Brockway. The strong disposition in several authoritative quarters to regard Granados as one of the coming men and the fact of the approaching production of his opera, "Goyescas," at the Metropolitan lend a conspicuous interest to the American composer's account of him. The music of Granados had for some time engrossed his attention and stimulated his interest in his person-

ality when, on the occasion of a visit to Ernest Schelling's Swiss estate a year ago, he met the Spanish master in person, when the latter was also for a space the noted pianist's guest.

"I was overjoyed when Mr. Schelling, knowing my enthusiasm for this music informed me one day that I should shortly meet Granados himself," relates Mr. Brockway. "He arrived early in the evening, bringing the score of 'Goyescas' with him, and purposing to work on its orchestration at the Schelling villa. That very evening we went through the work carefully. The following days he would spend several hours scoring and then would submit what he had done to the criticism of Mr. Schelling and myself. I shall never forget those conferences and I obtained the highest respect for the composer's genius. I should feel inclined to term him the Spanish Grieg. He will do for the folk song of Spain what Grieg did for that of Norway—not necessarily use it as an integral part of his compositions, but create melodies of a genuine folk type—as Grieg did—and vitalize them with exceedingly individual harmonies and colors. His modernism is not of the extremist order, yet he employs his means with such reserve, such economy, such certainty of effect and absolute sincerity of emotion that he appears thoroughly modern at every turn. His rhythms are enormously fascinating, his use of characteristic Spanish guitar effects entrancing. If any flaws may be found in his work, it is in the matter of form—he is inclined to excessive repetition without sufficient developments and change.

"Goyescas" a Work of Beauty

"'Goyescas' is a wonderfully beautiful work. In its sincerity and in the trenchant use it makes of comparatively simple devices I can liken it to nothing as much as 'L'Amore dei tre Re.' The piano sketches which Mr. Schelling played here are merely excerpts from the opera and not pieces out of which the opera was subsequently developed, as some have erroneously imagined.

"An unbounded admirer of Granados is Pablo Casals, whose esteem for the composer has been life long. Indeed, the two musicians practically started their careers together and when as yet unknown played piano and 'cello duets in a café in Barcelona. To-day no person is happier over the growing success of Granados than the great 'cellist."

Mr. Brockway played several Granados "Spanish Dances" and other piano pieces for the writer. It is music of superlative charm, of tender sensuousness and often of a haunting, mystical beauty—the voicings of a spirit strangely akin to Grieg, though as indigenous of the Spanish soil as Grieg is of the Norwegian. Like Grieg, too, and like Chopin, he is most at home in the smaller forms. Outside of his opera, indeed, he has essayed none of the larger ones—and even the opera is but a one-act affair. H. F. P.

Finds It Interesting to All Music-Workers

To the Editor of MUSICAL AMERICA:

Enclosed find check in payment of another year's subscription to MUSICAL AMERICA. After being a subscriber for five years I find your paper a necessity. The best thing about it is the broad field of its news; it is interesting to all music-workers in whatever line of the art they may be interested.

Yours very truly,

ADA J. DANFORTH.

Boston, Aug. 16, 1915.

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Some Compositions by Americans Which Are Worthy of Recognition

[The Editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of native composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department has been inaugurated. The list is changed each time it appears. The compositions are not necessarily new publications. Works by American-resident as well as American-born composers are included.]

Songs for High Voice

EDWARD MACDOWELL—
Idyl (*Breitkopf & Härtel*).
CHARLES GILBERT SPROSS—
After Love's Death
A Rose Garden } *John Church*.
Asleep
Go, Lovely Rose
H. ALEXANDER MATTHEWS—
Despair
The Rose Jar (Three } *Schirmer*.
Songs)

R. HUNTINGTON WOODMAN—
Ashes of Roses } *Schirmer*.
A Birthday
The Constant Lover
CHRISTIAAN KRIENS—
La Lettre d'Adieu } *Carl Fischer*.
Le Soir
Love Is Triumphant
CHARLES WAKEFIELD CADMAN—
Thistle-down (*White-Smith*).
ARTHUR BERGH—
Good Night } *White-Smith*.
The Lost Doll

Songs for Low (or Medium) Voice

CHRISTIAAN KRIENS—
Jennie Kissed Me } *Carl Fischer*.
Meditation
Vision
CHARLES DENNÉE—
Sleep, Little Baby of Mine (*Schmidt*).
EDNA ROSALIND PARK—
A Memory (*Schmidt*).
JOHN W. METCALF—
Absent (*Schmidt*).

For the Piano

FRANK LA FORGE—
Valse de Concert } *Schirmer*.
Improvisation
Gavotte and Musette
CHARLES FONTEYN MANNEY—
Chansonette } *Ditson*.
Scherzo-Minuet
ARNE OLDBERG—
A Legend (*Schirmer*).
HENRY HOLDEN HUSS—
Etude Romantique } *Schirmer*.
Intermezzo in G Flat
Intermezzo in G
Albumleaf, Op. 23, No. 5

ARTHUR BERGH—
A Portrait } *Ditson*.
To a Child
RUBIN GOLDMARK—
Weeping Willows, Op. 12, } *Ditson*.
No. 2
Yearning, Op. 7, No. 5
BRADFORD CAMPBELL—
Valse Arietta, Op. 64 } *Schubert*.
Polka de Bal, Op. 65
Scherzo-Etude, Op. 66
Danse en forme de } *Boston Music Co.*
Menuet
Air de Mazurek
FLORENCE NEWELL BABOUR—
Nature's Song of Ecstasy } *Schmidt*.
Neapolitan Dance
HARVEY WORTHINGTON LOOMIS—
A Monody } *Ditson*.
The Water Lily
EMIL LIEBLING—
Momento Appassionato (*Schmidt*).
GERRIT SMITH—
Gavotte in D (*Schmidt*).

For the Violin

CHARLES HUERTER—
Melodie (*Boston Music Co.*).
HOWARD BROCKWAY—
Sonata in G Minor, Op. 9.
ARNOLD VOLPE—
Mazurka } *Schirmer*.
Cavatina
HENRY BURCK—
The Gipsy (*Schirmer*).
HOMER N. BARTLETT—
Berceuse (*Schirmer*).
H. OSWALD—
Sérénade Grise } *Boston Music Co.*
Serenatella

SINGS IN SOUTHERN CARNIVAL

Betty Lee Charms Hearers at Wrightsville Beach, N. C.

Betty Lee, the dainty singer of folk songs, added largely to her public through a week of successes at Wrightsville Beach, N. C., the summer retreat of so many prominent Southerners. Miss Lee scored particularly on Aug. 4 in her presentation of a number of old-time Southern melodies, which she delivered in attractive ante-bellum costume. She carried her hearers to other days with her singing of "Suwanee River," "Old Black Joe," "Kentucky Home," "Massa's in the Cold, Cold Ground," "Dixie" and the "Star-Spangled Banner." Added to these was Neidlinger's "Ma Lindy."

Another important event in her week's engagement was her singing at the Lantern Fête, during which her charm of voice and delicacy of interpretation again made a most ingratiating appeal.

Fremstad to Sing with Cincinnati Symphony

The most recent engagement of Mme. Olive Fremstad for her season concert tour of 1915-16, under the exclusive management of the Booking and Promoting Corporation, Aeolian Hall, New York, has been as soloist with the Cincinnati Symphony Orchestra. Mme. Fremstad's engagements already include appearances with the New York Philharmonic Society, the Chicago Symphony and the Minneapolis Symphony.

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ECHOES OF MUSIC ABROAD

Munich's Concert Life Shows that Recital Givers and Chamber Music Societies Are Greatest Sufferers from War Conditions—Gustav Mahler Prize Awarded to Julius Bittner—Col. Mapleson to Manage Scheme to Give Opera Singers Employment—Strauss to Use Dresden Orchestra for First Performance of His "Alpine" Symphony in Berlin—Elgar Conducts His "Carillon" at a London Music Hall—Does Clara Butt Aspire to Operatic Laurels?—London Conductor Has Little Faith in Organized Attempts to Force Works of Home-Grown Composers upon the Public—How a Former Contralto of the Chicago Opera Company Is Distinguishing Herself

FOR the second time the prize provided for by the Gustav Mahler Foundation has been awarded. This prize, for which a fund of \$11,000 was set apart in the name of the lamented composer-conductor, was designed to provide financial assistance for creative musicians. The winner this time is Julius Bittner, the Vienna composer, known in Germany and Austria for his operas, "Der Musikant" and "Der Bergsee."

It is two years since the award was first made and then the recipient was the notoriously futuristic Arnold Schönberg. The board of judges consisted at that time of Richard Strauss, Ferruccio Busoni and Bruno Walter, the conductor, then of Vienna, now of the Munich Court Opera. Whether the *personnel* is supposed to remain the same from year to year is not evident.

HOW the war has affected the music life of a representative music center in Europe may be seen from the statistics now available regarding the concert season 1914-15 in Munich. Whereas in the previous year concerts of all kinds in the Bavarian capital reached an aggregate of 418, the total for last season did not exceed 197, notwithstanding the fact that the musical activities began earlier in the autumn and extended until later than usual, into June.

As a matter of fact, the orchestral and choral concerts showed no decrease in number. The orchestral concerts, indeed, rose from 64 to 67, and the choral concerts from 15 to 16. Chamber music, on the other hand, suffered seriously, only 17 concerts being given in place of the 53 of the previous season—this striking drop being partially attributable to the fact that all foreign chamber music organizations naturally kept away this year, and to the other fact that it is more difficult for chamber music societies than for orchestras to find satisfactory substitutes for the men summoned to the front.

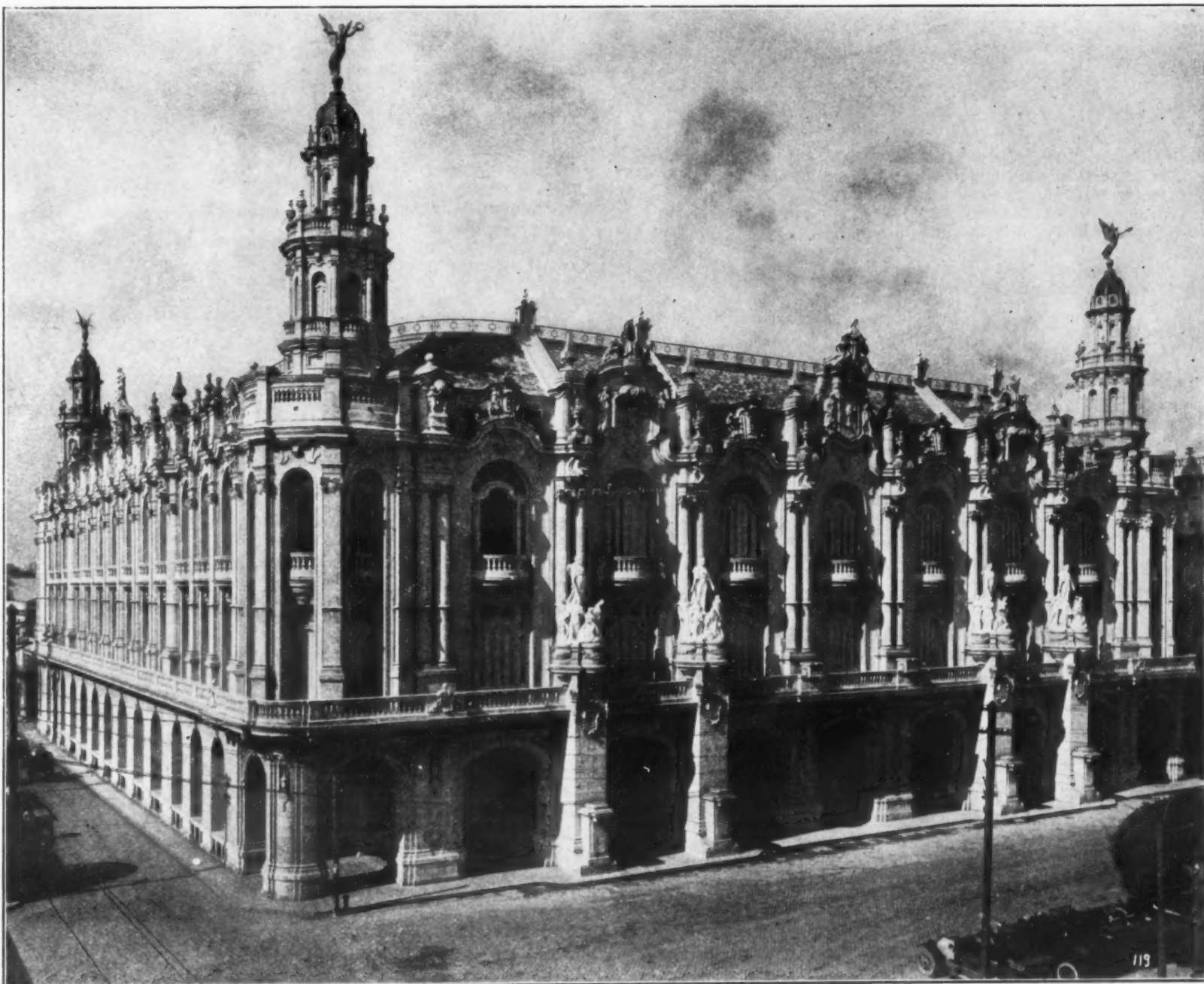
Recitals likewise showed a notable decrease. Song recitals, in particular, were reduced, a fact which, however, did not cause as much regret as the changes in other fields. "For years," notes a German writer, "the performances of solo singers have been a veritable thorn in the flesh in Germany's concert world, the congestion of the musical proletariat being greatest in this line because of the fundamentally false assumption that the art of the singer may be mastered most quickly."

In the preceding season Munich had 108 song recitals. Last winter that figure dropped to 33—the recital-givers consisting of 26 women and 7 men. Song programs to the accompaniment of the lute fell from 13 to 4. Instead of the 82 piano recitals of 1913-14, there were only 21, of violin recitals there were 8 in place of 25, one cello recital was given instead of 9, while lectures on musical subjects and programs of so-called classical dancing entirely disappeared.

COLONEL HENRY MAPLESON, of long experience in operatic undertakings, has been entrusted with the developing of a scheme to provide remunerative employment for the many opera and concert singers in England now unable to secure engagements. A prominent London financier has asked him to organize a so-called "Gems of Opera Revue" for this purpose.

"I have naturally accepted this invitation," writes Col. Mapleson, "adding that I will give my salary to the fund which it is hoped will be raised by this revue. One important fact is that this gentleman will guarantee the payment of all salaries (the amounts to be first sub-

Instead, the Dresden Court Opera's orchestra is to be brought to Berlin for this *première*, which is expected to help make the music season 1915-16 noteworthy. As Strauss conducted several of the symphony concerts given by the Dresden band last winter, he and its



The New National Theater in Havana, Cuba

Cuba's new Teatro Nacional in Havana, which was opened a few months ago with a season of opera, has been turned over for the time being to the "movies." The inaugural season of opera, which was notable for the appearances of such well-known artists as Lucrezia Bori, Maria Gay, Giovanni Zenatello and Titta Ruffo, came to a premature end because the Cubans did not patronize the performances in sufficient numbers to avert financial disaster.

mitted to and approved of by him), also the rent of the theater and running expenses, should receipts not cover the same. It seems to me that the idea is an excellent one, and in order that the revue may have some *raison d'être* I have suggested that suitable dialogue be written round the scenes and songs so that they may possess some sort of sequence."

FOR some reason, doubtless best known to the composer, Richard Strauss will not make use of the orchestra of the Berlin Royal Opera, of which he is the conductor-in-chief, for the first performance of his new "Alpine" Symphony, which is to take place in Berlin, in the Philharmonie, early in the coming season. Neither will the Berlin Philharmonic Orchestra be drafted into service, which is less surprising.

members are on terms of good mutual understanding.

THAT indefatigably patriotic English contralto, Clara Butt, visited Chatham the other day to sing to the sailors in the Royal Naval Barracks. With her came her husband, Kennerley Rumford, the baritone, home from the front on a three days' leave. Mme. Butt had an audience of 2000 blue-jackets in the naval dépôt gymnasium, and sang some of her old favorites, her husband joining her in duets. Afterward, on the terrace of the quadrangle, where 5000 seamen had assembled, she was lustily cheered, particularly when she sang Elgar's "Land of Hope and Glory."

The announcement has been made, by the way, that an opera, "The Countess Cathleen," founded on the story by

Yeats, has been composed expressly for Mme. Butt. The name of the composer, strangely enough, is not yet known. This contralto of heroic stature has never sung in opera at any time, but does this morsel of news mean that she is planning to make the plunge after nursing a secret ambition all these years in which she has seemed so consummately happy in her concert work?

TO the marked disgust of a large section of Germany's musical inhabitants the German Bach Society has decided, on account of the war, to cancel the Bach Festival scheduled to be held in Bonn in the spring of 1916. The Bonn Concert Society, too, has decided to abstain from all pretentious undertakings for the time being.

A sensible step has been taken by the cities of Düsseldorf and Duisberg in arranging to join their municipal orchestra forces for the new season. So many gaps have been made in both of these organizations by the call to the colors that neither one is in a position to continue its activities satisfactorily as an independent organization. The amalgamation will ensure a certain number of

orchestra concerts and performances of opera to each city.

SIR EDWARD ELGAR has been filling an engagement at a vaudeville house. The London Coliseum recently arranged to have Carlo Liten, one of Belgium's most representative actors, recite Emile Cammaerts's stirring poem, "Carillon," with Sir Edward conducting the orchestra through the music he wrote for this poem last winter.

This is not, however, the first appearance of the composer of "The Dream of Gerontius" at a London music hall. A few years ago he conducted his masque, "The Crown of India," at the Coliseum.

On the same bill with "Carillon" a young singer known as Doris Carol also has been appearing. She is presumably

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 13]

a sister of Stella Carol, as she is a protégée of the same London teacher, though the surname Carol may be merely a generic name, so to speak, for that teacher's "finds." Stella Carol, who was on her way over to this country on the ill-fated Arabic, was singing carols in the streets of London one Christmas Eve when her voice attracted attention that resulted in her being taken under Amy Sherwin's wing and subsequently exploited on the concert stage.

* * *

IT is not only the men of the opera world who have been doing valiant work for their country in the theaters of the Great War. More than one woman singer has distinguished herself by helping to care for the wounded, and now it will interest the friends of one of the most valuable members of the Chicago Opera Company before its dissolution to know that Louise Bérat, the contralto, is said to be one of the most skilful Red Cross nurses in France today.

* * *

SWEDEN'S most distinguished baritone, John Forsell, has been offered one of the leading rôles in the first production of the "Mona Lisa" of Max Schilling in Stuttgart. Forsell, who is to make an extended concert tour of Germany next winter, has become a favorite with the German public during the last three or four years. It will be recalled that it was on the strength of his talking-machine records that Andreas Dippel engaged him for his one season at the Metropolitan—the first of the joint Gatti-Dippel régime.

Fritz Huttman, the German tenor, who was a member of the Chicago Opera Company for a season, has been engaged for the Schwerin Court Opera. His contract runs for five years.

RUMORS that Leipzig's Municipal Opera was to remain closed now until after the war is over because of the many enlistments of singers, orchestra players and stage hands, have proven baseless. According to an announcement made by the Intendant, preparations for a new season have been in progress during the vacation months, as usual. As special features there will be revivals of "The Marriage of Figaro," "Der Freischütz," "Fra Diavolo" and Carl Goldmark's "The Queen of Sheba," which has not been given in Leipzig for more than thirty years. Otto Lohse will have the chief artistic responsibility for these revivals.

An important addition to the Leipzig company this season will be Ernst Wachter, who was the leading basso at the Dresden Court Opera for many years. Wachter left the opera stage several years ago, but the war has made such far-reaching inroads upon the available supply of experienced singers that it seems necessary to recall some of the older artists from the tranquil twilight of retirement to assure opera directors of the necessary backbone for their companies.

* * *

NO nation can hope to produce more than one great genius in a generation, according to Landon Ronald, the director of the Guildhall School of Music in London, who sees in Sir Edward Elgar the musical genius of the present generation of Englishmen. Moreover, Mr. Ronald is convinced that the cause of the young British composer—the subject of much insistent propaganda at present—can only be injured by organized attempts to force the public to swallow his music in great gulps. An interviewer for the London *Daily News* asked him a few days ago for an opinion as to whether the elimination of German music from concert programs in Eng-

land would give the home-grown composers greater opportunities.

"To speak of the young British composer is like the explosion of a bomb," said Mr. Ronald. "Whatever one says about him is certain to give offence. As a matter of fact, I have never agreed that the young British composer has not had, within reason, his due share of appreciation. Thomas Beecham has actually proved that over 60 per cent of the music performed in England during the past few years has been by British composers. Yet the sorrows of the young composer are constantly kept under the nose of the public. We perform quite as much of our young composers' work as other countries do of theirs.

"The English are indifferent to unknown British composers' music and will not support it when they see a concert devoted wholly to it, and I am profoundly convinced that no number of British musical festivals will do much toward attracting the public. The only way the conductor can help is to take up one really fine piece of work by a British composer and drop it into a program composed of other items by foreign composers whose works attract the public.

"I have done this with many English works myself, particularly those of Elgar—one of the greatest composers in the world, and no nation can hope to produce more than one great genius in

a generation—whose symphonies form part of my ordinary repertoire and are performed continuously.

"I have done the same with a delightful symphonic poem called 'Villon,' by William Wallace, with the result that it is now not only published and printed, but is played continuously by other orchestral societies. Yet if it had been presented among a number of indifferent British productions it would probably never have caught the ear of an audience bored by a program of mediocre compositions."

* * *

PURVEYORS of street music are among those in London who have felt the radical effects of the war. The gradual disappearance of the piano-grinder has been a cause of somewhat unsympathetic rejoicing, and no so-called German band is now to be seen, or heard, playing for pennies. In these respects London is now more peaceful musically, but, says the *Daily Chronicle*, the pipes, the drums, the thump, the blow still go on, but with a very different meaning now that the sniggering twister of the handle of discord has to find another job.

"Musical London in terms of streets is now composed of the men who can blow, thump, or make any rhythmical sound in front of the men who are—yes! the American song, 'Tramp, tramp, tramp, the boys are marching.' And instead of cursing, we lean heads out of windows to greet the tramp and the tune and then turn to argue whether it was 'The Men of Harlech' or 'Rule, Britannia.'"

J. L. H.



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"SO many impostors have come back to the States that I really don't blame people for wanting to be 'shown' before they listen."

Lucille Lawrence, a newcomer after seven successful years abroad, has returned quite unheralded and is at present resting preparatory to her coming season under the management of Mrs. Herman Lewis. It was at the old Brevoort Hotel, that habitation of artists for the past decades, that Miss Lawrence and I talked together.

"I am glad," she said, "that I had the sense to leave the Metropolitan several years ago. Although I had a good offer to remain, I knew that I would have no opportunity to show what I really felt I could do, and, therefore, would get little of the real routine, the real hard work which is such an essential foundation. In Europe I found the experience I was looking for, and the delightful association with great artists—for the great artists may be found both in the smaller and larger companies, especially in Italy—which is in itself a great study. You can imagine what one may learn singing in the same company with such an artist as Batistini!"

Where She Has Sung

Miss Lawrence has sung also in Austria and Germany. Although her German and Italian accents have been praised, there exists in her English that delightful accent with which most natives of Kentucky charm Northerners.

"That accent," she continued, after I had spoken of it, "has been the best thing in the world for me. It simply makes me be careful. When I first began to work upon my English programs, I realized I had to enunciate clearly, not as a Southerner, but as an English interpreter. So I worked especially hard to develop normal 'r's.' And that helped me to a great extent when I learned Italian. Personally, whether one is Northerner, Southerner or Westerner, I believe that English diction should be studied as carefully as the diction of any foreign language, for everyone in speaking has his or her own little mannerism, which in a public performance may rightfully be severely criticized.

"Acting? Well, to be frank, I love that part of my art quite as much as the singing. When I was at the Metropolitan, it was so difficult to stand aside and watch another portray emotional rôles;



Lucille Lawrence, American Operatic Soprano, Photographed on Shipboard

so hard—you can't imagine. And when I would speak of acting to some one who was supposed to know, it was very disappointing. I was always told to control myself, to feel nothing, really. I couldn't understand it. I would watch the great artists, and say to myself wonderingly, 'Is it possible that they don't really feel the emotion which they are portraying?' Well, when I had the chance to know through my own experience, I understood—knew, that I had not been wrong in my deduction. Yes, the brain must be cool, but the heart must feel every vibration."

Her Personality

So much real admiration has come to Miss Lawrence abroad, that it is with pleasure that Americans may look forward to her coming season. She is the true type of dramatic soprano, tall and well proportioned, and best of all, she is genuine—entirely without affectation, and extremely enthusiastic.

"I have heard," she told me, "since my return to America, so many tales of paid débuts abroad. I have never sung anywhere abroad where I have not been paid well for my appearance, with one exception—and that manager was neither Austrian, German nor Italian. Some day when we have more time I shall tell you about that. I think it would make quite a story—some other day."

—AVERY STRAKOSCH.

J. Bertram Fox Pupil Engaged for Chattanooga Tour

Mabel Percival Collins, soprano, has been engaged for a tour of fifty Chattanooga concerts beginning in September. Mrs. Collins is soloist of the First Methodist Episcopal Church of Red Bank, N. J. She is a pupil of J. Bertram Fox, the New York vocal teacher with whom she has been studying all summer.

Maximilian Elser and Clarence Adler Among Montgomery's Visitors

MONTGOMERY, ALA., Aug. 14.—Maximilian Elser, Jr., the genial representative of the Booking and Promoting Corporation and the Music League of America, has been here for several days looking over the musical field. Mr. Elser expressed his appreciation of MUSICAL AMERICA and the splendid work which



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John C. Freund is doing for music in this country.

Clarence Adler, the gifted American pianist, spent a few hours in the city this week visiting friends and relatives. He was en route north after some time spent with the family of Mr. Richards in Mobile.

J. P. M.

Mme. Peroux-Williams Returns for Tour in Concerts

Mme. Peroux-Williams, the American mezzo-soprano, returned to this country aboard the Rotterdam on Sunday, Aug. 15, with her four children. She has been living in Berlin. In Germany during the last six years she has had universal success as a *lieder* singer, her recitals attracting favorable comment in all the large music centers. She will be heard in the concert field here during the coming musical season.

Violinist Fradkin to Locate in New York for Coming Season

Fredric Fradkin, the popular violinist, whose performances abroad and in this country have won him much favor in the last five years, returned to New York last week from his vacation at Rockaway. Mr. Fradkin will locate in New York for the winter and will very likely establish a master class. He will also be heard in concerts.

Messrs. Fulcher to Manage Frances Ingram

Maurice and Gordon Fulcher announce that they have taken over the exclusive concert direction of Frances Ingram, the popular American contralto. Miss Ingram's coming concert tour opens Oct. 3 in Chicago, and she is booked in many of the principal cities of the United States. In March she will sing in New York and Brooklyn. Miss Ingram first came into notice through her

appearances in contralto rôles with the Chicago and Montreal Opera companies and last February she created a deep impression by creating the contralto rôle in Cowan's new oratorio, "The Veil," produced for the first time in America by the Apollo Club, Chicago.

Salvatore De Stefano Soloist in Concert at Madison Square Garden

Salvatore de Stefano, the brilliant harpist who will tour during the coming season under the management of the Music League of America, scored a marked success on Friday evening, Aug. 6, when he appeared as one of the soloists with the Russian Symphony Orchestra at Madison Square Garden.

Royal Dadmun Sings in Williamstown, Mass.

Three varied pursuits are claiming the attention of Royal Dadmun, the popular baritone, who is at Williamstown, Mass. He is dividing his time between singing in the churches of that vicinity, teaching a small number of pupils, and indulging in the life of a sportsman.

Power of Music at U. S. Prison

To the Editor of MUSICAL AMERICA: I am enclosing a clipping of my article, "A Day at the U. S. Federal Prison at Leavenworth, Kansas." The United States Government pays the salary of a civilian bandmaster who has achieved good results with his band of twenty musicians. There is a band house for their daily practice—library, instruments, etc. Bandmaster Suberup held the bâton while I was there. I have never witnessed a sight that stirred me more deeply than the marching in of these 1018 men, quietly, soberly, with squared shoulders and head erect.

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CHICAGO OFFICE:
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New York, August 28, 1915

"MUSICAL AMERICA'S" CIRCULATION

We have, for some time, printed a few of the many letters which have reached us from our subscribers, testifying to their appreciation of the work we are doing, and especially of the propaganda being made by us and by our editor.

Such publication was not called for, in order to establish the fact that this paper has a large circulation and enjoys the confidence and respect of its readers. That position it won long ago. Our object in printing a few of the letters we have received, from time to time, has been to demonstrate to advertisers the wide distribution of our circulation.

To the artist meditating a concert tour, to the teacher desirous of attracting pupils from all parts of the country, the question of the distribution of the circulation of a paper is as vital as the size and character of that circulation.

It should be clear to anyone that to a teacher or to a musician desiring to make a tour the circulation of a musical paper, 90 per cent of which is confined to one locality, cannot be of as much value as the larger circulation of a paper which is distributed all over the

country, and even in Europe, not alone in the principal centers, but even in the smaller places.

This suggests another point which is of grave importance to the advertiser. Many members of the profession believe that they are best aided by a paper which will print practically anything to please them. There can be no greater mistake. Such papers, which are purely commercial, may afford personal gratification to the persons so lauded, but the average reader is not interested, and soon loses confidence in such a periodical. Furthermore, the readers of a paper do not buy it to read columns and columns of press notices, printed in small type. Even managers have long ceased to believe in the importance of such publicity.

For an advertisement to have value it must be printed in a paper of large and general circulation, in which the readers have confidence, and which is known to be conducted in such a manner that the purely commercial does not dominate every line, from cover to cover.

The advertiser can get but little result from a paper which is ready to do anything and everything for him "for a price."

When the members of the profession once understand this they will spend their money to better advantage, and, incidentally, will strengthen the hands of those papers in the musical field which are endeavoring, conscientiously, to do their duty, and to maintain a high standard.

AN AMERICAN INCONSISTENCY

The appointment of Arthur Nevin as head of the music department of the University of Kansas suggests the curious fact that, dependent upon Europe as America has been in the past for musicians to fill most prominent posts, it has never been so in any marked degree with respect of university chairs.

It may be that the fashion early set by Harvard in exalting the honored J. K. Paine to its chair of music has had a permanent and far-reaching influence in leading other universities to confer a similar honor upon Americans. Difficult, practically impossible, as it has been to instal Americans on the conductors' stands of our symphony orchestras and our opera, the universities have shown no such reluctance. Possibly if our first great symphony orchestra had chanced to have an American conductor, and a successful one, the history of orchestral conducting in America would have been different.

The distinction appears to be one between the practical musician and the educator. We trust the American to instil proper ideas of music into the minds of our young people, but we do not trust him to administer music to us when we are grown up. We admit that the American understands music but we do not admit that he can interpret it. This is a species of inconsistency scarcely to be disposed of under Emerson's characterization of that quality known as "the hobgoblin of little minds."

Much as we revere the great European conductors who have been and are with us, there are many who would be glad to have the strange and new sensation of hearing one of our greatest orchestras in, say, the Fifth Symphony of Beethoven, led through its heights and depths by a plain, but masterly and temperamental, American. And it is scarcely to be doubted that there are such among us. Is it not time to carry our confidence in our own musicians a little farther than we do?

BACK TO NATURE

Richard Strauss's new "Alpine Symphony," the program of which was given in MUSICAL AMERICA recently, would seem to bear out the later tendency of the composer to quit the tortured philosophical, literary and pathologically dramatic excursions of his past, and to let his genius take a more unstrained and natural course.

To forsake his beloved realism is, however, apparently quite beyond him, for we read of thunder machines, wind machines, indeed the Mahlerian cowbells of the Sixth Symphony, in the augmented orchestral cohorts which he demands. A dozen concealed horns is a mere detail of his scheme. What could not one do with a dozen concealed horns?

Realism in music, despite a more latterly evolved symbolism and futurism, is then not played out? Richard Strauss says no. Instead of seeking to outdo the new fellows on their own ground, he pits his old familiar genius, in a recrudescence, against their new-fangled genius. The result will be awaited with eager interest.

There is something philosophically significant in such a program as this latest of Strauss'. When the world has come to utter confusion in its ideals, when its older Zarathustra's, its newer futurist gods, all seem a mad hodge-podge of artistic and intellectual dementia, one turns with a sense of utter safety, with a secure consciousness of being at the same time noncommittal and sane—to Nature. Who can take exception to a water-

fall, a mist or even to a slight artifice when it is employed in the service of suggesting so undeniable a natural fact as a harmless necessary cow? To the arms of Mother Nature we gladly rush—the last refuge in an age of civilization's seeming demolition.

It is a good starting point from which to begin anew, and healthily. For the moment we can afford to be without knowledge as to the direction which, from this safe base, we shall take to-morrow.

PERSONALITIES



Amato and His Two Boys

"Greetings to MUSICAL AMERICA from the Amato trio, Amagansett, L. I., August 5th," was the legend inscribed on the snapshot reproduced above. It shows the famous baritone with his two sons, Spartaco and Mario, at the Amato country place.

Bispham—Vida Bispham, daughter of David Bispham, the noted baritone, was married recently in Italy to Riccardo Alessandro Daddi-Bergheri, an Italian banker.

Sousa—"One deplorable effect of the European war is the check in the production of good music," said John Philip Sousa, in Minneapolis recently. "Publishers on the other side inform me that the composers are doing very little and they are getting out scarcely anything that is new."

Jomelli—Mme. Jeanne Jomelli, the soprano, has decided to remain permanently in Portland, Ore. As soloist with McElroy's Municipal Band in Portland at an open-air concert on Aug. 19, Mme. Jomelli gave her services in appreciation of kindnesses shown her since her arrival in that city.

Sembrich—Before an audience of more than 1000 summer visitors Mme. Marcella Sembrich sang in the open-air Forest of Arden Theater at Lake Placid, N. Y., on Aug. 20 at a concert in aid of the sufferers in Poland. About \$3,500 was realized. Mme. Sembrich was assisted by Frank La Forge, accompanist, and a chorus of fifty voices.

Gurowitsch—Sara Gurowitsch has been proving her versatility in handling a tennis racquet with as much ease as she does her cello. She has returned from the hills of Long Island, where she has won many laurels on the courts, and before the summer is over hopes to carry off honors in some of the important amateur tournaments.

Larrabee—Florence Larrabee, the pianist, after a visit to her home in Petersburg, Va., is spending the summer with her mother at Lake Chautauqua, N. Y. Instead of spending hours each day in piano practice, the young pianist is taking daily lessons in cooking at the Chautauqua branch of the Columbia University Department of Domestic Science.

Elman—Mischa Elman, the young Russian violinist, has locked his Stradivarius fiddle in the safe-deposit vaults of the Bank of New York. Elman is summering at Avon, N. J., and shortly after his arrival there he discovered that the damp atmosphere was affecting the valuable instrument, so, on the advice of a leading violin dealer, the "Strad" was tucked away in a strongbox, where it will have a vacation of its own until October.

Clark—"To one who wishes to become a singer and to be able to sing for a reasonable number of years," writes Mme. King-Clark, the soprano, "my advice is to become a physical culturist. I don't mean doing the dainty sort of exercises that the beauty doctors recommend—rolling, skipping and raising two-ounce dumbbells—but really and truly strenuous ones. What sorts? Oh, swimming and rowing and swinging Indian clubs. Then there is rooting at a baseball game. Another favorite exercise of mine is horseback riding. Walking is another exercise which few people in America enjoy as they should."

POINT and COUNTERPOINT

IT must have been the mechanical editor, suggests G. A. K., who was sent by an Asbury Park paper to cover a concert and who reported the following as being among the tenor's arias:

"Che gell da Machina."

In a recent batch of new music sent by the John Church Company to this paper for review, we found these titles: "I Heard a Soldier Sing." Words by Herbert Trench.

"Rain Song"—Dedicated to Mrs. H. P. Drought.

Was this mere chance or was the genial W. S. Coghill offering us some material for "Point and Counterpoint."

Once, while Hans Richter was rehearsing Tschaikowsky's "Romeo and Juliet" music the violincellos had a very passionate melody to play. Richter was by no means satisfied that the necessary warmth of expression had been obtained. "Gentlemen gentlemen," said he, "you all play like married men, not like lovers."

"I heard Signor Bluffio sing 'Hamlet' last night."

"Ah! Did you? Now, tell me—do you think Hamlet was mad?"

"I certainly do. There wasn't a hundred dollars in the house."

The attention of Carrie Jacobs-Bond is hereby called to an item from the Dayton Journal, captioned, "The Spread of a Popular Song":

The cannibal chief and his invited guests had fared sumptuously. They had found the visiting rural white man a toothsome morsel. And after they had partaken to repletion, had collected the red suspenders, the blue overalls, the straw hat, the home-knitted socks, the cowhide boots, the plug of catin' tobacco and the quill toothpick, they gathered about the piano and, while they distributed these souvenirs of the departed, sang feelingly: "We Have Come to the End of a Perfect Day."

It was at a concert in the village school house. The budding soprano, before she appeared to sing apologized for her cold. Then she started:

"I'll hang my harp on a willow tree—ahum—on a willow tree—e-e—oh—" Her voice broke on the high note each time. Then a voice came from the back of the hall:

"Say, Liz, you'd better hang it on a lower branch."

Another village incident is that observed by Franz C. Bornschein in the grocery store at Smithsburg, Md. It seems that the village band had just put through an afternoon festival in a nearby burg and the men were again assembling for the Saturday night "Grand Concert."

The wife of one of the bandmen didn't seem to be moved by the spirit of things and told her husband he was just to come along home with her and "not fool his time with that there band."

"Mandy, I just got to be here," he complained, "the professor's got only one alter and that's me."

"You, Joshua, just you tell me what good you are to that old band anyway; all you ever do is to 'pooh, pooh, pooh, pooh,' never saying nothin' else but that."

Adolph W. Foerster, the composer, sends us a musico-economic cartoon from the Pittsburgh Sun, entitled "Striking the Keynote" — the keynote being "Dough." The drawing shows Pa Pitt playing an "Old-Fashioned Prosperity Tune" on the Pittsburgh District (Smoke) Pipe Organ. If this be the case, our concert stars may look for especially large audiences in the city of smoke this season.

Commenting on the Japanese translation of the hymn, "Rock of Ages, Cleft for Me," which runs: "Very Old Rock, Split for My Benefit," the San Francisco Chronicle says:

It is easy to perceive that "Throw Out the Liferline a Brother to Save" must become "Lay Out Very Strong Cord Made of Hemp, the Honorable Other Son of Your Venerated Parents to Rescue."

"I see a man has just been arrested for a crime committed in 1870."

"That kind of news makes me nervous."

"Why so?"

"When I was a young man I played the cornet."—Pittsburgh "Post."

Ella was arranging her mistress' hair one afternoon, when she mentioned that she had heard Miss Allen sing in the parlor the evening before.

"How did you like her, Ella?" asked the mistress.

"Oh, mum," sighed the maid, "it was grand! She sung just as if she was gargling!"

"Why did the great pianist refuse to play?"

"Temperament. He got mad because his name was printed in smaller type on the program than the name of the piano."—Chicago "Record-Herald."

"Why, Mrs. Robinson says she would no more be without her chafing dish than without her piano."

"H'm! If her friends could have their way, she'd be relieved of both."—Puck."

Noted Artists in Final Spring Lake (N. J.) Musicale

SPRING LAKE, N. J., Aug. 18.—A noteworthy musicale under the direction of Mrs. Anson D. Bramhall took place at the Spring Lake Bathing and Tennis Club last night. The participants, Marie Rappold, soprano; Paul Althouse, tenor (both Metropolitan Opera artists), and Aline Van Barentzen, pianist, provided a delightful program. Their interpretations were on a high artistic plane and encores were frequent. Mr. Althouse's arias were from "Gioconda" and "Martha"; Miss Van Barentzen played works by Chopin, Schubert, Liszt and Henselt, and Mme. Rappold sang an aria by Puccini, besides songs by Van der Stucken, Spross and Dvorak. Mr. Althouse's group was chosen from Horsman, MacDermid, Chadwick and Salter. This musicale was the last in a series of six.

Atlanta's Sunday afternoon free organ recitals continue to draw big audiences, despite counter attractions in the form of open air music in the parks. Dr. Edwin Arthur Kraft, city organist, gave his seventieth recital recently.

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SINGS CYCLES FROM MEMORY

Procedure of Stanley Quartet—House Built by Two of Its Members



Members of the Stanley Quartet at Harmon, N. Y. From left to right: Joseph Mathieu, Tenor; James Stanley, Bass, and Eleanor Stanley, Pianist

Though heard in numerous concerts last season, the activities of the Stanley Quartet of New York, Louise MacMahan, soprano; Flora Hardie, contralto; Joseph Mathieu, tenor, James Stanley, bass, will be enlarged this year. Taking seriously

the preparation of interesting programs, comprising practically all the important cycles for four voices with piano accompaniment, these four singers, aided greatly by the artistic work of Eleanor Stanley at the piano, have made an innovation, namely, the memorizing of all their music. This is perhaps not the first time that it has been done, but it is surely not the usual thing among vocal quartets to find them singing a complete song-cycle without a note of music before them.

In the accompanying picture those members of the organization who are in the East are shown at Mr. Stanley's new bungalow at Harmon. The bungalow was designed by Mr. Mathieu, who in addition to being an able tenor, is a splendid architect, and was built by Mr. Stanley, whose gifts as craftsman rival his vocal attainments. Both male singers are responsible for the information that the superintending of the building of the bungalow was efficiently done by Mrs. Stanley.

Seattle Benefit to Aid Music Study of Young Harpist-Singer

SEATTLE, WASH., Aug. 14.—A benefit concert was given on Aug. 3 for the talented harpist and vocalist, Ruth Linrud. Friends of the young singer are hoping to secure the necessary funds to send her to New York to continue her studies with her present instructor, Edwin J. Myer, who departs for New York in September. Miss Linrud's father made the beautiful harp on which she plays so well. The Washingtonians, a saxophone quartet, comprising C. F. Wolfe, C. F. Rush, C. R. Moulton and J. H. Briggs, gave the program jointly with Miss Linrud. The Washingtonians are also giving a series of concerts at the parks under the auspices of the park board. A. M. G.

Kind Words From Arthur Claassen To the Editor of MUSICAL AMERICA:

Wish Mr. Freund continued success with his paper and hope he may always be in good health to carry out his great idease for the development of music in America.

Best wishes and kindest regards.

Very sincerely,

ARTHUR CLAASSEN.

San Antonio, Texas, Aug. 12, 1915.

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NEVIN CONDUCTS PETERBORO CHORUS

Choral Concert Given in Place of Festival at MacDowell Colony

PETERBORO, N. H., Aug. 21.—No festival is given at the MacDowell Colony in Peterboro this year, but the MacDowell Chorus of Peterboro still maintains its activities under the conductorship of Arthur Nevin, and last Friday night, Aug. 20, a concert was given at the Town Hall. Cowen's melodious "Rose Maiden" was chosen as the principal number, and was sung with much spirit. The work of the chorus was excellent, and the soloists were eminently satisfactory. Two of them sang their parts in the "Rose Maiden" with a handicap—Helen Hinkle, soprano, and William Wheeler, tenor, came in at the last minute and learned their parts in one day. No apology, however, was needed, for both sang their rôles with the utmost confidence and with much appreciation of the melodious character of the work.

The other soloists were Blanche Hamilton Fox, contralto, and Gwylm Miles, baritone, each of whom added much to the pleasure of the evening. Mr. Miles's singing is well known, and Miss Fox showed herself possessed of a resonant and sympathetic voice, which she uses with much skill. In the second part of the program Miss Hinkle sang "Voici Noel," of Weckerlin, and "The Way of June," by Willeby, responding to well earned applause by singing a children's song, "The Moo Cow." Mr. Miles sang "Mother o' Mine" by Tours, Damrosch's "Danny Deever" and Will Marion Cook's "Exhortation" with such effect that he was recalled several times. Miss Fox sang MacDowell's "Thy Beaming Eyes," Arthur Nevin's "Indian Lullaby," and

Mrs. Beach's "Say, Love." She brought out Mr. Nevin to share in the applause for his own number. In spite of the lateness of the hour the audience insisted on hearing her again. Mr. Wheeler sang, "Now Sleeps the Crimson Petal," by Quilter; "Songs My Mother Taught Me" by Dvorak, and Tschai-kowsky's "Nur wer die Sehnsucht kennt." In these he confirmed the good impression he had made in the "Rose Maiden."

A fifteen-year-old pianist from Albany, Adelaide Belser, made the sensation of the evening by playing with all the abandon of a much more mature artist. Her first number contained two short piano pieces by Arthur Nevin, Waltz Impromptu, and "Firefly" and Liszt's "Trovatore" Paraphrase. Mr. Nevin's pieces are both charming and of a kind that makes an immediate appeal to an audience. Miss Belser played them with much brilliancy and showed much power in the Liszt transcription. For encore she played the Revolutionary Etude of Chopin, which she took at a terrific pace which she maintained till the end. Her second number contained three MacDowell pieces, "From Uncle Remus," the "Danse Andalouse" and the "Czardas," in all of which Miss Belser's scintillating, clean-cut style was prominent. She shows much promise, and in a few years bids fair to be a pianist of eminence.

The other choral numbers were an anthem, "And the Wilderness Shall Rejoice," by Edward Burlingame Hill; "The Long Day Closes," Arthur Sullivan, and that "standby" of the MacDowell Chorus of Peterboro, the arrangement of MacDowell's "1620," by Chalmers Clifton, to words by Herman Hagedorn, originally prepared for the pageant of 1910. Mr. Hill's anthem, much more than the cantata, needed the orchestral accompaniment originally written for it. It is an effective work, not unduly "modern" for an anthem, but is not easy to sing. The

chorus, skilfully led by Mr. Nevin, overcame its difficulties and sang it with gratifying results.

At a concert of this kind much devolves upon the accompanist. This was Mrs. Elmer Pierce, of Winchendon, formerly of Peterboro, who showed herself extremely gifted in this difficult art. She supplied admirable accompaniments, both to the chorus and the soloists, even possessing skill in transposition—this being necessary in the "1620," a part of which is repeated in a higher key than originally written, and as there is no piano score, it had to be played from the original in the "Sea Pieces."

The chorus was augmented by some of the young women from the Laughlin School, and by some of the "colonists." But the Peterboro chorus was faithful in attendance at rehearsals, in spite of the continual bad weather, and deserves credit for its good work.

Barbaric in Women Makes Them Like Band Music, Says Sousa

"Did you enjoy the concert?" asked John Philip Sousa of a woman interviewer of the Seattle Sun who visited him after his matinee in that city. The writer testified that the band's music made her blood run faster. Sousa smiled. "That's the barbaric in women," he said. "Band music has a strong appeal to the physical, and women always respond to it quickly. It does get into the blood more than other music, because wind instruments have a physical effect that no other instruments do."

Beatrice Harrison Soloist with Minneapolis Symphony

Beatrice Harrison, the cellist, will be one of the leading soloists next season with the Minneapolis Symphony Orchestra. She will appear with the orchestra in Minneapolis and in St. Paul on March 16 and 17 as part of her tour for the season of 1915-16 under the exclusive management of the Booking and Promoting Corporation, Aeolian Hall, New York.

New York Recital Announced for Christine Miller

On the afternoon of Nov. 23 Christine Miller will give her annual New York recital at Aeolian Hall. Other New York appearances for November include a recital at Columbia University on the 24th and an appearance as soloist with the Mendelssohn Glee Club on the 30th. October bookings include a recital at

Norwich, N. Y., on the 15th, and a joint recital with Mr. Gogorza, at Washington, D. C., on the 29th. Beginning Nov. 3, Miss Miller will begin a short Western tour of recitals at Marshalltown, Iowa, Faribault and Northfield, Minn., and Winnipeg, Canada. Dickinson Seminary at Williamsport, Pa., has again re-engaged this popular contralto for a recital on Thanksgiving Day.

Dr. Cornelius Rubner Is Columbia's Music Head

To the Editor of MUSICAL AMERICA:

May I ask you to correct an error in the last edition of MUSICAL AMERICA? You state that Prof. W. Henry Hall is the head of this department. He is professor of choral music and I am still head of the music department.

Thanking you very much and ever with good wishes, I remain,

Very cordially yours,
PROF. DR. CORNELIUS RUBNER,
Columbia University, Department of Music, New York, Aug. 14, 1915.

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Florence Boyer

Florence Boyer, connected with the Ward Belmont College of Nashville, Tenn., has returned to Oscar Seagle after an absence of two years. Besides her regular lessons and work as accompanist in the Seagle studio, she is busily engaged coaching many of Mr. Seagle's younger pupils. Miss Boyer spent many years in the musical centers of Europe and studied with Mr. Seagle both in Paris and London. Her soprano voice of unusual beauty, combined with a pleasing and inspiring personality, has made her a favorite, and she has a large class of pupils.

CONCERT FOR SANATORIUM

Victor Harris Arranges Event at Inn on Saranac Lake

SARANAC LAKE, N. Y., Aug. 19.—Victor Harris, the prominent conductor and teacher, directed the details of a concert given at the Saranac Inn Casino on August 17, for the benefit of Dr. Trudeau's famous work at the Adirondack Cottage Sanatorium. Mrs. George P. Robbins, violinist; Mary Gray Runkle, soprano, and Wallace E. Cox, baritone, were the soloists, with Mr. Harris as the highly capable accompanist.

Mr. Cox is a talented young baritone of Brooklyn and is soloist at the Washington Avenue Baptist Church. Miss Runkle is a gifted amateur who has studied with Mr. Harris for six years. She sang with lovely style and her voice was beautifully rounded and placed. Mr. Harris was complimented upon her excellent performance. Mrs. Robbins is a well known violinist of New York.

The committee of arrangements included the following: Mrs. Thomas Blagden, Mrs. F. S. Bangs, Mrs. Edwin

I. Bulkley, Mrs. Sidney Colgate, Mrs. L. Emmet Holt, Mrs. E. V. Z. Lane, Mrs. James R. Sheffield, Mrs. Isaac N. Seligman, Mrs. S. A. Swenson, Mrs. Harry G. Runkle.

SECURED POSITION FOR BAUER

Paderewski Found Colleague Post as Nobleman's Sonata Partner

When Harold Bauer in his early twenties went to Paris to seek fame and fortune as a violinist—and later as a pianist—he aroused the interest of Paderewski, who not only gave him many helpful hints from time to time, but, more important still, got him a job. Mr. Bauer tells of this experience to Olin Downes, the Boston critic.

"My engagement," explains the pianist, "was commonplace enough. I was to play sonatas for the piano and violin twice a week with an old gentleman addicted to music. Marshall Jellowicki I shall never forget. He was an old aristocrat who had escaped from Poland during the insurrection. More fortunate than most of his colleagues, he had escaped with his money, of which he had a great deal. He lived in an old house in an old quarter of Paris. His rooms were kept by a slatternly concierge who was always—not intermittently—but always drunk. They were in perpetual disorder, and there I repaired for our musical meetings. Those meetings! He never played anything through. He would stop anywhere as the fancy seized him. 'Listen to that chord.' Then he might play the chord a hundred times, listening as it vibrated. Or, 'Stop!' usually in the very middle of a phrase. 'Stop. Now we must talk a little.' Then, just as suddenly, the very instant the impulse seized him to play again: 'We must play.'

"His cigarette was always in his mouth, and he mumbled through it. 'Mm—listen to this.' Then there would be a rhapsody over Chopin. Then we would go to dinner. This man, whose rooms and whose clothing might have caused him to be mistaken for a tramp, patronized the half-dozen best restaurants of Paris. There he kept open house, and spent enormous sums entertaining numerous friends. At that time I was dining at the lowest possible rates; twenty cents was the average limit of my bill, and my companions were coachmen and students and all the rest of the Bohemian element of the population. Alternating with these repasts, I frequented the best restaurants of the city with that old man before whom the waiters bowed to the ground. Jellowicki has gone. He paid me well, and twice a week dined me royally. And at that time a dinner meant something, I can tell you!"

Give Concert on Roof of Boise Hotel

BOISE, IDA., July 30.—Perhaps one of the most novel summer concerts heard in this city in some time was given on the Roof Garden of the Owyhee Hotel last Tuesday evening when Charles O. Breach, violinist; Dwight E. Cook, tenor; LaVern McCrum, soprano, and Mrs. Leslie Long, pianist, gave a fine program to a large audience. It is the intention of Mr. Breach to give several

RECREATION CHIEF PURSUIT OF MME. ZIEGLER THIS SUMMER



Left to Right: Mme. Anna E. Ziegler, Mrs. William J. Ziegler, Master Fred Ziegler, William J. Ziegler and Arthur G. Bowes, Louise Schrifte and Mrs. Arthur Whitehill, three of Mme. Ziegler's artist-pupils who are pursuing their studies during the summer months.

"HARMONY TERRACE" fitly describes the beautiful summer home of Mme. Anna E. Ziegler, the New York voice teacher, at Brookfield Center, Conn. This is the ninth summer that Mme. Ziegler has spent in the Berkshires, this year differing from the preceding ones only in that she has devoted most of her time to resting for her strenuous winter season. To make up for this recreation period Mme. Ziegler has announced her intention of resuming her private lessons in New York a month earlier, on Sept. 1, instead of on Oct. 1, as in previous years. The Ziegler Institute, however, does not officially hold classes until the usual time, Oct. 1.

more concerts before the season of teaching begins. Marie Cain acted as accompanist in a very able manner.

O. C. J.

Arranges Concerts for Texas Woman's Fair

HOUSTON, TEX., Aug. 10.—To Mrs. John Wesley Graham, the local teacher and choir director, has been assigned the matter of looking after concerts and music for the Texas Woman's Fair. There are to be ten concerts, five in the afternoon and five in the evening; there is to be vocal and instrumental music and of a high character. It is not planned to make them of long duration, but to have such merit in them that they will form one of the big attractions of the fair.

Grace Freeman Visits Exposition

SAN FRANCISCO, Aug. 12.—Grace Freeman, the noted solo violinist, is at present in California visiting the Pacific-Panama Exposition.

Miss Freeman is a native daughter and while in San Francisco and vicinity will give several concerts for which she has been booked. She expects to return to New York about the middle of September.

Music Study Club of Organized-Labor Formed in Seattle

In Seattle, Wash., the members of organized labor have formed a "Study Club," which holds weekly meetings in the musicians' rooms in Labor Temple. Vocal music and voice culture is studied.

Opera Stars Motor to Schroon Lake in Their New Car

Mme. Margarete Matzenauer, contralto of the Metropolitan Opera Company, and her husband, Eduardo Fer-

rari-Fontana, tenor of the Metropolitan, came to New York last week, their object being the purchase of an automobile. They picked out a Fiat of fifty-five horsepower, and with Signor Ferrari-Fontana driving, set out for their summer home at Schroon Lake last Friday. Mme. Matzenauer is preparing a number of new rôles for the Metropolitan, chief among which are *Isolde* and a *Brünnhilde* (new for her)—the one in "Götterdämmerung."

Louise Cox to Tour Middle West

Louise Cox, the soprano of the Metropolitan Opera Company, has just arrived in Kansas City after visiting in Arkansas, her native State. Miss Cox is with Mrs. Jessie Baskerville, the well known operatic coach, under whose direction she is preparing concert programs for her tour of the West, which will cover a great deal of territory. Miss Cox will be heard in Texas, Oklahoma, Arkansas, Indiana, through Illinois and Ohio, back through New York State and so down to the Metropolitan. Her concert tour is under the management of the Music League of America.

Paul Reimers at Southampton

Paul Reimers, the tenor, is spending part of the summer season at the home of Mrs. Stephen Pell in Southampton, L. I.

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PHILADELPHIANS PLAN THEATER FOR FOSTERING OF FINE ARTS

Concert Auditorium a Prominent Feature in Project of Art Alliance—
Stokowski, Olga Samaroff and Nicholas Douty on Music
Committee—David Bispham Gives Projectors Valuable Sug-
gestions as to Acoustics and Lighting

PROMINENT persons in Philadelphia are fostering the movement of the new Philadelphia Art Alliance, a statement of the purposes of which is sent to MUSICAL AMERICA by David Bispham, the noted baritone, who has given the organizers valuable suggestions. The following is the outline of the alliance's purpose:

In view of the urgent need of Philadelphia art organizations for a building and auditoriums, and in view of the difficulty that even the best artists in all the arts have to come before a discriminating public, owing to the almost prohibitive prices of professional agents, and the monopoly of all the theaters large enough to yield a commercial profit by the theatrical syndicates, the Philadelphia Art Alliance is being formed. The object of the alliance is to foster the best of all the arts in Philadelphia, and to bring the best in all the arts to Philadelphia. In order to guarantee the excellence of the work presented by the alliance, a committee on each art is being formed in this city, to be responsible for the professional, dramatic productions, concerts and exhibits booked in the theater, concert hall and art gallery by the alliance. The music committee comprises Mrs. Leopold Stokowski (Olga Samaroff), chairman; Leopold Stokowski and Nicholas Douty.

To Be Self-Supporting

If a suitable theater building can be erected, the movement will be self-supporting. If some aid is given in the initial cost of the building, the revenue from rentals left after paying the interest on mortgages and expenses will be used for the benefit of such art purposes as may be directed each year by the art committee and board of directors, thus creating a civic art fund.

In addition to the requirements of the Art Alliance, as above stated, there are a number of art organizations, both amateur and professional, in need of quarters. In designing the proposed building, these requirements have been met by adding clubrooms, rehearsal rooms, lecture rooms, and an auditorium seating 450 persons, all of which have been booked up in advance by organizations that would otherwise have been forced to put up their own little club houses.

Among the charter members those representing music include Camille W. Zeckwer, Henry Gordon Thunder, James Francis Cooke, Mrs. Austin Heckscher Wassili Leps and Mrs. George W. Stewart.

Mr. Bispham's Co-operation

Mr. Bispham informs us: "Favorable progress is being made in the movement toward building a theater where artistic affairs (which are unable to find time in the ordinary theaters) may be produced before audiences of persons who are apt to appreciate them and who are tired of the ordinary theatrical show. I understand that already two gentlemen have given \$30,000 each toward the purchase of the property which is in view, and certainly there are a great many persons who, like myself, would be only too glad to be able to use such a beautiful auditorium for high class musical or dramatic performances. If this theater were built I should immediately engage it for my Beethoven piece for a series of performances in my home city.

"I have advocated many a time when singing in places inadequate from various points of view, even in some of our larger cities, that one of the best investments for any town in the United States is a properly appointed, modern, fire-proof auditorium, capable of being used for such performances and purposes as are alluded to above. People ought to have an artistic meeting place, for churches and assembly rooms and convention halls are not by any means always the best of places in which to give

even music; while it is the rarest exception to find, even in large cities, concert rooms properly lighted upon the stage. There, as a rule, footlights, which are most needed, are conspicuous by their absence, while the ceiling and back of the stage are brilliantly illuminated and the artist whose face should be seen is silhouetted in comparative shadow against the bright background of the rear wall of the platform.

Should Take Artists into Counsel

"Architects, when spoken to about this, exhibit the same symptoms of hostility as when acoustics are touched upon. As a matter of fact, the artist ought to be taken into the counsels of architects and the committees for whom they are working.

"These observations may be entirely beside the mark, for what I wish to call attention to is the very obvious fact that there should be fine places in which fine artists might give fine things; and in order to do this to the best advantage I would call the attention of those who propose to build such places that a person can perform better in a place the acoustics of which are good and the lighting of which is good. Though I am not aware whether it has ever been brought to the notice of scientists that there is a subtle though none the less undoubted connection between light and sound as applied to music, yet I am sure an investigation of certain phenomena would prove that these things and all color combinations in auditoriums should be far more carefully studied than they have ever been before. Where the proper performance of works of art is to take place a careful study should be made of everything which is conducive to the comfort of the listener as well as of the performer.

"This is a matter which ought authoritatively to be brought directly to the attention of music clubs as well as of civic bodies all over the country."

Ruth Ryan Displays Talent in Program at Edison's Thimble Theater

The Little Thimble Theater of Charles Edison at No. 10 Fifth Avenue, enjoyed its second weekly audience on Monday, Aug. 16. Ruth Ryan, a pupil of the late Rafael Joseffy, was the soloist. W. G. Blaikie Murdoch told of his recent hazardous crossing to America upon the steamship *Orduna*. In Miss Ryan may be easily discerned some of the characteristics of the superb playing of Joseffy: a beautiful tone, round and of that velvet quality, the result of a fine legato and a well developed technique. Miss Ryan is but a young girl and while her interpretations of Liszt's "Liebestraum" and a Chopin Polonaise were interesting they lacked a certain well controlled temperamental element, which added years will surely bring to one already so promising. She also gave Henselt's "If I Were a Bird" and Moszkowski's "The Juggleress," and the Joseffy "Cradle Song." Mr. Edison played many selections upon his father's new diamond disc records.

Alfred Ilma and Ethel Rensen at Last of Brooklyn Park Concerts

The last of the series of free park concerts in Brooklyn was heard on Tuesday evening, Aug. 10, at Tompkins Park, with Alfred Ilma and Ethel Rensen as soloists. These concerts have been given under the direction of the Park Department and a committee of the Music League of America. Mr. Ilma, the Arabian baritone, repeated the brilliant success he scored at the first two concerts, again revealing a voice that is powerful and beautiful, and arousing his audience to such enthusiasm that he was obliged to respond with several encores. Miss Rensen, the beautiful coloratura soprano, was in excellent voice and sang several encores.

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THE STORY OF RUDOLPH GOTT

Inscrutable Pianistic Powers—A Musical Barbarian—An Epitaph—Preference for Brigands—Romance and Flight

By ARTHUR FARWELL
(Third Chapter)

WHAT of the future of such a potential *Jean-Christophe* as the volcanic hero of our tale? Rarely does Promise blaze forth in such uncompromising and splendid directness as, in these days, it did through the unique and dazzling personality and gifts of Rudolph Gott. For more rarely does any mortal fall heir to so appalling an endowment of primal creative emotion. Here, in nature's most indulgent superabundance, was the priceless gift craved by thousands upon thousands of wretched creatures of ideals and some brains, who have dragged an embittered existence through promise, ambition and unfulfillment, for want of a touch of the divine fire which alone could kindle their pale dreams to living form and substance. What could stand between this choicest and most potent gift of the gods and its final fulfillment? Nothing less than incapacity to bear so superlatively dynamic a charge—it seemed to me—an inability to hold the course and quality of earth-life to the height demanded by so immeasurable an intensity of spirit. I expected that some day something in my friend's mental organism would snap—he was often mad enough as it was—and bring the relief of a sudden ending to a rational consciousness already too often in threatening proximity to the irrational. Unfortunately the cosmic destructive processes, for those who fail to tend assiduously the flame of their own highest light, are less considerably swift.

Unchecked Impulses

Rudolph's motto might have been—without spontaneity, nothing. What did not force itself out beyond the power of denial he would not write down—a circumstance which gives a certain life-pulse, a distinction of creative inevitability, even to the most frail and fragmentary of his musical jottings. His musical page was more apt than not to be enlivened with spreading streaks and swirls of ink—his thumb being the most immediately available eraser—giving it not infrequently the aspect of a chart of the planetary orbits. This impulsive spontaneity Rudolph carried over, utterly without distinction, from his art to his life. As to checking any impulse whatsoever, the original Wild Man of Borneo was probably not more foreign to the idea than was Rudolph. In an ideal relation of musical friendship such as ours, so potentially disastrous a quality was observable only in a surprising directness of action altogether engaging and delightful. Circumstances less congenial were often productive of more violent results. On one occasion when Rudolph was calling on a young woman of his acquaintance, another musician who dropped in declared that Mozart was a greater musician than Beethoven, giving apparently as his chief reason that Mozart's songs are sung more than Beethoven's. Rudolph undertook, for a moment, to labor with the man, but as his first remarks did not produce the desired result, he rose, blurted out, "It is no use to argue with a fool," and left, slamming the door behind him so forcibly that the bric-a-brac rattled on the mantel piece.

Musical Savagery

The same abruptness and impatience—concomitants, logical as mathematics, of

his unwieldy excess of native emotion—marked all his acts. At one time he began harmonic study, but quickly gave it up as absurd because "every musician should recognize a discord." Already at twenty a pianist of transcendent powers, he had let out a room in the house to the



Rudolph Gott in 1893

well-known pianist, Otto Bendix, taking lessons in part payment of rent. This arrangement lasted but a short time; he soon discovered that Bendix, as he declared, "could not teach him anything," and they parted in a quarrel. If one has immediately at hand all the powers necessary to carry the day, why should one revert to a dull study of the process? And so unique and overwhelming were Rudolph's personality and powers that he never found himself in a position where he could not carry the day with the greatest ease. Of a stature to be a giant among men, he was for the most part a giant among pigmies—a Prometheus without a thunder-hurling Jupiter, a Goliath without a stone-slinging David, thrashing wild in his own consciousness of power.

Unescapable as musical creation was to him (perhaps like poetry to Poe, a passion rather than an art), Rudolph's dominating, and, indeed, consuming, ambition was directed to the piano. Here his powers were something more than merely stupendous—they were inscrutable, not of earth. One would no more speak of his technic than one would speak of the technic of a sunrise or a thunderstorm; he apparently had no more concern with the mechanism of his performance than do the phenomena of nature. The creative spirit, the soul, the living pulse of all music, familiar or unfamiliar,

seemed to find in him an instantaneous and perfect medium of fullest emotional revelation, in a sense actually psychic; it gripped him until his powerful and electrified frame trembled from top to toe with the earth-shaking rhythms that stormed through him and from him. That such a condition of complete physical responsiveness could be possible it was necessary that he should be endowed, as he was, with a corresponding psychic faculty of perfect and automatic mechanism capable of rising on the instant to any technical emergency. The interpreter's ambition was probably a necessary and centralizing compensatory safeguard against his own tendency to centrifugal excess. In the printed page of the masters were compass and rudder for his tempest-driven ship. Not even this, however, could hold him to his course against some sudden impulse to quit it. In New York, in one of the two or three recitals which are all he ever gave, when a Liszt rhapsody which he was playing seemed to him insufficiently brilliant in effect, an inspiration struck him to transpose it in mid-course and, without ever having done so before, he played the entire second half of the work a semitone higher than it was written.

Paradoxical Character

Extraordinary as Rudolph's powers as a pianist were, and strong as his consciousness was of his immense superiority over the musicians with whom he came in contact, the concert platform of the great musical world evidently appeared to him as the unreachable university halls appeared to Jude the Obscure—an ultima Thule of desire. Never quite to be ready to step into the open was a cankerous characteristic which in the long run worked my friend great harm. Partly it was a superlative hypersensitiveness to criticism, an obsession of *Menschenscheu*, according strangely with the positive character of his gifts and with his supreme, even foolhardy, fearlessness in most other respects; partly it was the groveling self-disparagement which was the inevitable offset of his occasional explosions of grandiose egoism, together with procrastination born of the desire first to attain an impossible and illusory perfection.

A letter of March 16, 1894, two years later, contains matter that is picturesquely self-revealing in respect of certain above-mentioned characteristics, and is not without its humorous touch:

I appreciate all you have to say about form and study of composition and will say right here that while I am thoroughly posted in all those forms and have studied theory with S. A. Emery and had much advice from others as to composition—yet I seldom give it a thought as I never had any ambition to become a "composer" in the strict sense of the word. I can see as well as anyone the technical flaws in some of my works—but the idea would have been distorted had I curbed the imagination—I hear you say "learn to think and speak properly, grammatically, then you will have no trouble—your idea will come out properly." Some others have already told me this, but I am giving my attention to the pianoforte—composition has no charm for me—unless I feel like it—but that seldom happens—the country

will never know what it has lost; my epitaph should be:

HERE LIES A GREAT COMPOSER

(In His Own Estimation)

BUT

He Never Composed Unless

HE

FELT THAT WAY.

I admire in others that which is absolutely foreign to my own nature. Yet I know that the first law of nature is *harmony*—the roughest tree is found to be perfect in form, the wildest flower is geometrically perfect—etc.—etc.—I am thoroughly cognizant of all this—when my mind is ready to take on a serious turn I expect you will hear of some truly good music that I shall have written. * * * I sometimes think that I will go at composing in earnest—but I must work on my repertoire so as to be able to support myself playing before long.

Deserted Village as Summer Resort

Fortunately for my spring examinations at technology, which went badly enough as it was, Rudolph left Boston in May of this first year of our acquaintance, 1906. He sent his brother, George, up to Saranac Lake in the Adirondacks to find an available hut in a deserted charcoal burner's village, to paint said hut red and lay in provisions. Rudolph followed later, with his grand piano. The father had owned property, and the family, after his death, had not been without some means, but they were living on their capital and, indeed, were now spending the last of it.

I heard very little from Rudolph in his mountain fastness, and when he returned to civilization in the fall it was to strike for fame and fortune in New York. From there he wrote me, on pink paper, as a "remedy for the blue devils," which, he said, had been hanging about him for several months; he had been "going through some trouble," was never so irritable and nervous before, and going up into the woods was the "worst thing he could have done." At a later time, in conversations, he told me some of his experiences there. One night four evil-looking Hungarian cut-throats descended upon him and roughly demanded a lodging for the night. He made them a large pile of coffee, and played Liszt's rhapsodies to them till they all fell to dancing. They would not accept his bed, but slept on the barn floor, and were gone when he awoke in the morning. He played Beethoven and Wagner to the neighboring farmers, who preferred the former. His fame spread to the hotel region, and a large party drove over on a stage from Paul Smith's, some twelve miles away, to hear him play. I asked him what he did. He said, "I took a walk." Among brigands, savages or primitive folk Rudolph was always at home; cultivated humanity he could never tolerate.

In the fall correspondence he wrote that he had composed theater music for "The House on the Marsh," in order to get money to go down to New York, but as "the orchestra could not perform it, it was omitted." His mother had an interest in this play and was then acting in it. From this correspondence it eventually appeared that he had gone to the mountains to escape and cut short a troublesome romance. Of this he wrote vividly—"that night at 20 (Union Park)—the house was bare—and in Miss —'s room I sat and played the moonlight sonata while the moon shone through thunder-clouds in a terrific storm—very dramatic, eh!—well I am in a fine place and shall see Seidl in a few weeks."



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Public School Music for Mind Training To the Editor of MUSICAL AMERICA:

In a recent number of MUSICAL AMERICA a vital suggestion is made, i. e. that we shall plan to have the study of music embodied in our public school system as one of the really important subjects. At present it is regarded more or less as a means of recreation—a superfluity—and not really useful.

It is impossible to master any subject in the time allowed for music and the consequence is that a great many students either give up the high school or give up music. If we want musicians to be broad-minded and intelligent citizens, and believe, as does the writer, that they have made a mistake in being one-sided, we must give these students who have unusual ability and love for the study of music the chance to study it in school.

What is it to have a trained mind? It is to have a mind that can think straight. Then the question must be: Does music teach clear thinking? And the answer is, "Yes, it does." The old way of teaching was superficial (not more so than the old way of teaching mathematics). The idea of simply strumming on an instrument in order to show that something had been learned was disintegrating.

Music study in the time of Bach was based on the musical consciousness and its awakening. We must get back to this consciousness and thus be able to hear and to think in terms of sound. Expression follows naturally, but we must know the language before we can express anything in it.

Music is also a science based on law. As Dr. H. Newton, in his recently published book, "The Mysticism of Music" says: "This universal mystery of law reigning everywhere, one and the same through all spheres, finds its highest terms in the language of music; in the secret of music we hold the key to that universe in which is the reign of law." Emerson says: "The world was built in order, and the atoms march in time."

The science of music is like numbers—simple in its elements. Children can be taught this science, and the whole matter of clear musical thinking is based on a thorough understanding of the simple elements of music. Out of this comes a musical freedom of expression—known to few nowadays. To sing and to play a simple tune in any key, and to find a simple bass to it—this is the first step; and improvisation, modulation, transposition, composition are the final expression.

This proves music to be a serious study, requiring concentration, mental endurance and clear thinking. Added to this "Music is Harmony; Harmony Love; and Love is God." Thus sings Sidney Lanier, and to it we all say Amen, realizing that the deepest and highest spiritual life may be found in music.

Why then should we not give the children a sound and thorough musical education in school hours?

Yours very truly,
HARRIET AYER SEYMOUR.

Easthampton, L. I., Aug. 10, 1915.

Voice Production and Interpretation Can Be Divorced

To the Editor of MUSICAL AMERICA:

Mr. Kellermeister of Chicago writes in the July 17 issue: "Mr. Parker insists on making a clear distinction between 'voice production' and 'interpretation,' thereby separating the two component parts of all singing. He would undertake to 'standardize' voice production while being forced to admit that 'interpretation can never be standardized.'"

This quotation of mine regarding interpretation sounds like a rather strong statement, hardly a reluctant "admission" on my part.

Mr. Kellermeister continues: "Now, my mild objection is only against this scheme of Mr. Parker's for divorcing that which should be indissolubly united—namely the body and the spirit of song."

It seems to me that all evidence available shows that tone production and interpretation can be considered separately.

For example, the pianist gives years of his life to the practice of finger exercises; the violinist works constantly upon the perfection of his fingering and his bowing; the singer devotes thousands of hours to vocal exercises; etc., etc. This development of mechanical proficiency, of technique, must be accomplished by every artist. All this is done, however, without any activity of the emotions. I think it is hardly necessary to reply to the charge of wishing to "stereotype" emotion. Emotion is perhaps the greatest factor in interpretation. Our best psychologists acknowledge that it is impossible to define emotion. Therefore emotion and interpretation cannot be standardized.

My previous reply to Mr. Kellermeister made my position, as I thought, very clear upon the subject of ideals for voice teachers and students. One third of my letter was devoted to explaining my ideal—action of the voice mechanism without interference. I was not "scoffing" but entirely serious when I asked that Mr. Kellermeister give us the facts which underlie his "true ideal."

Mr. Kellermeister seems to derive great satisfaction over his being an artist, while in his eyes I am but an anatomist. Is there any reason why an artist could not at the same time be an anatomist, or an anatomist an artist?

I am beginning to fear that Mr. Kellermeister is not to be inveigled into giving reasons for his contentions. He simply says "but I must beg leave to differ from him." Such an attitude would be ridiculous if it were not so general among voice teachers, and hence so dangerous. No more effective bar to progress in any profession can be conceived of than just this attitude. It is a paralyzing, deadening influence.

The influence of real criticism, in place of empty praise and censure, and of science (knowledge) is however being felt in the field of voice production. Students are asking for reasons—the why and the how of the things they are told to do. Above all, students are seeking *standard knowledge* with which to compare the theory and practice of the voice teacher.

Real knowledge can always be standardized (measured, described). Our greatest scientists declare that before we have the ability to standardize we must possess this knowledge. Knowledge and standardization are thus seen to be mutually dependent. What is true can be standardized, and what is not true cannot be standardized. When we can standardize a subject we have a definite knowledge of it, and when a subject cannot be standardized we can know very little about it.

This is the real difference between Mr. Kellermeister's position and mine. Mr. Kellermeister declares that singing cannot be standardized, and refuses to consider voice production and interpretation separately. He admits by this that he knows very little about singing. My claim is that singing can be standardized so far as voice production is concerned, but not as regards interpretation. Therefore we can and do have a definite knowledge of voice production.

There are many long-established facts

and principles of the three sciences of anatomy, physiology and physics which fundamentally affect the theory and the teaching of the voice teacher. The standardization of voice production means the establishment of such a set of facts and principles which can be accepted as correct by all voice teachers, and which will serve as a *common basis* for their teaching. This will result in unifying vocal instruction, so that when a student leaves one teacher he will not be compelled to discard perhaps all he has learned to meet the requirements of the new teaching. This one point alone should spur voice teachers to such efforts as would soon insure the standardization of their subject.

When this is accomplished John C. Freund's propaganda will rest upon a safe and sure foundation.

Yours very truly,
A. M. PARKER.

Washington, D. C., Aug. 12, 1915.

Chorus Salaries in Germany

To the Editor of MUSICAL AMERICA:

With the experience of three years of study and six years of singing principal rôles in opera in Germany, I feel qualified to speak on the subject of opera conditions and salaries received in the opera houses of Germany, and take strong exception to Mephisto's remarks in your issue of Aug. 17.

In reply to Dr. Grant's article regarding the cheapness of opera in Germany, Mephisto says, "When you consider that a German chorus girl gets about five dollars per month, we have one of the specific reasons why Mr. John Rockefeller, Jr., in the memorable work which he published as a result of the investigations made by his commission abroad, referred to opera singing in Europe as one of the underlying causes of prostitution."

First, will Mephisto kindly state what opera houses pay the sum of five dollars per month. I have known a great many chorus singers in the opera houses of Berlin, Leipzig, Hamburg, Chemnitz, etc., none of whom received less than from eighty to one hundred marks per month, and some received as high as one hundred and twenty marks per month. In some cities in which the season was nine months, half salary was paid in the summer.

As far as the second assertion goes, I think you will find much less immorality in the chorus of the German opera house than in almost any other country.

There are a great many married couples among the chorus singers, and these people hold their positions for many years, and lead an excellent family life. I speak from a positive knowledge of facts.

Living in Germany is so much less expensive than in our American cities that one hundred marks, small as that sum seems to us, brings a greater degree of comfort than seventy-five dollars in New York, the only city which has a permanent opera. This sum of seventy-five dollars represents about the amount paid a chorus singer per month at the Metropolitan Opera House for only twenty-

three weeks a year, instead of eight or nine months, the usual season of a German opera house.

As for the performances being beneath criticism in small German cities, I can only refer to my personal experience. I began my operatic career in Regensburg, Bavaria, a city of about forty thousand inhabitants. There the "Ring," as well as all the new operas, "Tiefland," "Salomé," etc., were splendidly given soon after their first production in the larger Court opera houses. "Salomé" was given some two months after the first Dresden performance.

Of course, it is not to be expected that all small cities can give first-class performances any more than road shows in America can give Broadway productions.

I endorse most heartily Dr. Grant's desire for more opera in American cities, and feel that this testimony is justly due to the faithful chorus singers and the splendid opera of Germany. Yours truly,
CAROLYN ORTMANN.

New York City, Aug. 16, 1915.

Enters Battistini in Baritone Contest

To the Editor of MUSICAL AMERICA:

I have been interested in the various opinions appearing in your columns as to who is the greatest baritone, and I have come to the conclusion that such a discussion must necessarily be futile. Have not these various letters with their widely divergent views proven that it is all a matter of opinion? I am more convinced of this than ever after reading the letter of Percy Richards in which he refers to Cardo Galeffi as "the greatest baritone in the world," "a wonder," "a genius," and "L'imperatore della voce." Personally, I get absolutely no pleasure from hearing Galeffi—quite the contrary. After having heard him some six or seven times in various rôles, I purposely stayed away from all performances where he sang. And I am not alone in my opinion. I have heard many persons of various nationalities refer to him in a manner which made me shudder to think how cruel a public can be in its judgment of an artist.

I have wondered why the name of Mario Battistini has not been mentioned in any of your published letters. Here seems to be one of those rare cases in which there is a unanimity of opinion as to the worth of an artist. Everyone admits that Battistini is "the king of *bel canto*." But I venture to raise the question, "Is he really a baritone?" With his marvelous facility in the upper register and his lack of resonance in the lower, it seems to me that the voice is really a tenor. I have never heard anyone else express this view except an Italian, who had acted as Battistini's accompanist in the early days of the great baritone's career.

Mr. Richards' point that American baritones have been ignored in this controversy is well taken. Where can be found greater artists than Charles W. Clark or Clarence Whitehill or Osca Seagle? But another instance of how opinions differ as to the worth of an artist is suggested by the name of Mr. Seagle. I was once at a recital of his, and was entranced by his (to me) beautiful singing and finished art, but sitting directly behind me were two young people who could see nothing good in the performance, and who finally left in disgust before the program was finished. I learned from their conversation that

[Continued on next page]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 22]

they were pupils of a widely advertised singing teacher, and because Mr. Seagle had ideas of voice placement and other points of vocal technique different from those held by their teacher, he was all wrong. This seems to me to be a common fault among New York students—to hold the opinion that there is no right way except their teachers' way.

Another point in the consideration of the greatness of an artist is that he appears to so much better advantage in some rôles than he does in others. I venture to say that if a man had heard Amato only in "Carmen," he would not say that he had heard one of the greatest baritones. But, on the contrary, who, hearing Amato in "Parsifal" or in "L'Amore dei tre Re," would not be impressed with his art and his beautiful voice?

Where there are so many great baritones, each great in some way, who can say which is greatest? One goes to hear Scotti as *Falstaff* or as *Scarpia* not expecting to hear beautiful tones or wonderful *legato* singing, but to be thrilled by his vivid dramatic portrayal of a character, which portrayal Scotti produces as much by variety of vocal color as by finished acting. But he who goes to hear Battistini in "Maria di Rahan" does not expect these things; he wants to be charmed by the lovely quality of the voice and the perfect *bel canto*. (Although, according to my poor, miserable, depraved taste, Battistini is as great an actor as he is a singer.)

Artistic greatness (like morality) is also largely a matter of geography. Titta Ruffo is much more highly esteemed in Naples than he is in Milan.

Very truly yours,

RAYMOND LODER.

Ridgewood, N. J., Aug. 16, 1915.

Battistini a Low Tenor, Not a Baritone
To the Editor of MUSICAL AMERICA:

May I a second time be allowed space in your great paper that I may make an explanation?

In my letter I listed the five great Italian baritones who (to an Italian) were the only ones who could be called "Rei del bel canto." These were Ronconi, Badiali, Tagliapietra, Del Puente and Campanari.

I have awaited the comment of some well-informed person who might be one who thinks for himself, and not one whose mind is guided by a list of records published by some talking machine company reading "Twenty records you should have in your home."

It is, therefore, with pleasure that I see two letters from people who know, asking why Mattia Battistini is not in my list. Lieutenant Percy Richards and S. D. Taylor of Mobile, Ala., are the writers of these letters.

Mattia Battistini, the incomparable, the *Gloria d'Italia* as we call him at home. At his name the lover of "*bel canto*" removes the hat. The perfection of phrasing (perhaps a trifle too much

portamento), the tone always beautiful and never shouted, the wonderful *pianissimo*! This is Battistini.

In all kindness I say this. How can Mr. S. D. Taylor mention Signor Amato with Battistini? As North is from the South, so is Amato as to Battistini. As I said before, Amato and Ruffo are fine singers. They are, indeed, a what-you-call "throw back" to the Tamagno type. But Battistini is the type of "*bel canto*."

But (a very important little word in this place) as I said before, the perfect baritone must be like the perfect statue: the lower part must be as perfect as the upper. Therefore while Battistini is of a perfect "*bel canto*" type, he is not a real "*baritono*." He sings baritone rôles, but his voice is a beautiful but limited tenor, used as a baritone. All his friends know and acknowledge this.

Hear the records of the voices on the Victor talking machine and Columbia.

Hear Ruffo and Amato, on the Victor, singing the "Canzone del Toreadore." Hear Baklanoff in the Columbia sing the same song. The low voice is not there. Then hear Campanari sing it on the Victor. His is the perfect scale. So was that of Del Puente and Tagliapietra.

We love them all. But the test should be made.

Amato's "Prologo" is magnificent, Ruffo's "Brindisi" from Hamlet also is magnificent. It is great baritone singing, but not "*bel canto*." Battistini's "Eri Tu" is perfection of "*bel canto*." But it is not the real baritone. It is the beautiful low tenor.

Thanking your esteemed paper for this space, I am, yours very truly,
ANGELO MARTINI.

Elizabeth, N. J., Aug. 17, 1915.

Proceedings of Teachers' Associations

To the Editor of MUSICAL AMERICA:

The "Open Forum" of your great magazine is a splendid field for the careful study of important phases of musical questions. I turn to it every week and find discussions that interest me mightily. My appreciation of this section is shared by enthusiastic musicians all over the country.

An interesting sequel to the recent letters of Dr. Floyd S. Muckey and Mr. Pembroke comes to my attention in a letter in MUSICAL AMERICA signed "A. L. M."

In a letter answering certain remarks by Mr. Pembroke Dr. Muckey states as follows: "Thirty-four statements of fundamental facts were unanimously adopted by upwards of 100 vocal teachers" at the last meeting of the New York State Music Teachers' Association. "A. L. M." says of this meeting: "Another habit noticed was the assenting mood almost universally in evidence. All questions were voted 'aye' regardless of adverse discussion. This was particularly a fact in the vocal conference, where a set of propositions as to voice teaching was in discussion. Some of these items took many minutes for dis-

cussion which was nearly always against the article, but the musician presiding, after listening to the objections, would blandly say, 'Those in favor of this section please say "aye," and always a goodly number said "aye" and the rest said nothing. It seemed easier to vote "aye" than to think. Indifference and inexperience marked all the proceedings—the ever sleeping majority awoke only to vote "aye." I see in a recent issue of MUSICAL AMERICA that a correspondent looked on this sort of thing as a "unanimous vote."'

Now, I want to thank your editor for his "Open Forum," where such facts, unknown to a vast majority of musicians, can be brought to light. I must also compliment "A. L. M." and Mr. Pembroke on clear-headed sincerity.

Mr. Freund's propaganda is splendid. But his ideas are being used in many States by an inferior class of teachers (I speak especially of teachers of singing) to gain publicity, to get their names into the papers and to find occupation for their abundance of spare time.

I have seen a number of photographs of conventions of music teachers, held in different parts of the country and some of them are from sections where I or my friends are well acquainted. The preponderance of inferior vocal instructors represented in these photographs is almost funny. The really intelligent capable teacher is often conspicuous by his absence, as he is either busy with his pupils, or, if he lives away from the center of musical activities, he is back in that center studying to improve, under the finest instructors he can find.

I have attended some meetings of teachers' associations and the man who talks the most is usually elected to an office.

In one State a law for standardizing music instruction and prescribing a wholly absurd examination for voice teachers is the literary effort of a piano teacher, who now is teaching singing (although he cannot sing and never could) for the purpose of beating his own law. Another case that comes to my attention is that of another piano teacher, who is a fine musician, and an officer of a well known body of musicians. He cannot sing, has never studied singing, but is teaching singing to "get ahead" of a law that is proposed.

I say, and many others join me in saying, "Let the pupils pick their teachers, and an end on't."

With cordial wishes always for your great paper.

Very truly,
ALBERT MORGAN,
of Chicago, Ill.

New York, July 30, 1915.

Would Urge School Heads to Allow
Time for Music Study

To the Editor of MUSICAL AMERICA:

In your issue of the 7th inst. your editorial on the public schools and music study seems to me to be devoted to one of the most vital subjects which has yet been touched upon in the effort to obtain recognition for American music and musicians.

Coming to this, my home town, after eight years of study and work in New York, with some of the best teachers in this country, I rapidly and easily built up a class in both violin and piano and was able to show results of which many

a teacher in larger cities might feel proud.

From the first I had to consider the requirements of the public schools, and sometimes the prejudice of individual teachers who saw no value in the mental training given a student of music, though as a whole I have been able to work harmoniously with the teaching body. From year to year, however, the school work has increased to such an extent that it is almost impossible for a high school student to do any serious study of music, and that condition is even spreading to the grades.

It seems to me that a good work for N. Y. S. M. T. A., and the National Association, would be an effort so to interest and influence the heads of public schools that a reasonable amount of time be left for the study of music, if desired, and some plan evolved whereby credit for that study may be had. That might to some extent cause the pupils to consider the sort of teachers to work with, and in that way help to do away with a number of so-called teachers who would be forced either to learn their business or leave the field.

MUSICAL AMERICA can do much to help the American teachers in this way and I trust it will.

Very sincerely yours,

ELEANOR SHULTS.

Johnstown, N. Y., Aug. 10, 1915.

A Supreme Test

To the Editor of MUSICAL AMERICA:

I'd rather go without smoking than stop my subscription to your paper, so herewith I enclose check, with my best wishes for your propaganda and your paper, and for you personally.

Always cordially,

P. DOUGLAS BIRD.

San Diego, Cal., Aug. 10, 1915.

Mrs. Joseph Blust presented the Sängerbund a \$300 banner at the close the recent Los Angeles Sängerbund. It was received by a speech from Dr. Max Magnus of San Francisco. It is now the official banner of the Sängerbund.

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OHIO HIGH SCHOOL GIVES MUSIC CREDITS

Supervisor in Bryan to Pass on Pupils' Work with Outside Teachers

BRYAN, OHIO, Aug. 15.—Music takes its place this fall as one of the studies in the Bryan High School. That is, beginning with September, 1915, one unit credit will be allowed for work done in pianoforte under private teachers, when the work conforms to the requirements of the course of study specified. Pupils will be required to pass examination under the supervisor of music, F. A. Tubbs. J. W. Wyandt is the superintendent of schools. The course of study for the Bryan High School is as follows:

First year—Latin or German, English, Algebra, Music (or Physiography and Botany). Second year—Latin or German, Plane Geometry, English, Music (or Agriculture and Ancient History). Third year—Latin or German, English Literature, Solid Geometry and Algebra, one half year each (or Music), Medieval and Modern History. Fourth year—Latin, Review (or Music), English and American Literature, Physics, U. S. History and Civics.



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Requirements for entrance to Freshman Class in Pianoforte Course: Technic—Major and minor scales, four octaves, 1, 2 and 4 notes, Hands Separate, M. M. 80, Hands Together, M. M. 60, Arpeggios, major and minor triad form, 1, 2 and 4 notes, H. S. M. M. 40, Trill Exercise, 1, 2 and 4 notes, H. S. M. M. 80. Two of the following pieces, Rondeau F. Hunte, N. von Wilm Op. 81 No. 16—H. Lichner Op. 111 No. 4.

Freshman: Technic—Major and minor scales, four octaves, 1, 2 and 4 notes, H. S. M. M. 100, H. T. M. M. 08, Arpeggios, major and minor triad form, 1, 2 and 4 notes, H. S. M. M. 60, Trill Exercise, 1, 2 and 4 notes, H. S. M. M. 100, Studies—Duvonoy Op. 120, Two Studies, Nos. 3, 4 or 5, M. M. 100. Pieces—The candidate will also be required to play from memory two compositions, one selected from each of the following lists: Sonata, C. Major, No. 1 (First movement)—Mozart, Sonata, G. Major, Op. 49, No. 2 (First movement)—Beethoven, Nocturne, B flat—Field, Albumleaf in A—Grieg.

Sophomore: Technic—Major and minor scales, four octaves, H. T. M. M. 100, Arpeggios, major, Dominant seventh and Diminished seventh forms, four octaves, H. S. M. M. 72, Trill Exercises, 1, 2 and 4 notes, H. S. M. M. 120, Octaves in C, Major scale, 1 and 2 notes, two octaves, H. T. M. M. 100, Studies—Czerny Op. 299, Two Studies, No. 7 and 15, M. M. 120 or No. 11 M. M. 80, Bach Prelude, D. Minor from "Little Preludes," Pieces—Two compositions, played from memory, one selected from each of the following lists: Sonata, D. Major, No. 7, (First movement)—Haydn, Fantasia, D. Minor—Mozart, Song Without Words, No. 20—Mendelssohn, Theme and Variations in G. Major—Beethoven.

Junior: Technic—Major and Minor scales, four octaves, M. M. 126, Arpeggios, Major, Dominant seventh, Diminished seventh forms, four octaves M. M. 100, Trill Exercise, 1, 2, 4 and 8 notes, M. M. 66, Octaves, C. Major scale, four octaves, M. M. 80, B and B flat scales M. M. 60, Studies—Czerny Op. 740, Two Studies, No. 1 M. M. 126, 14 M. M. 112 or 17 M. M. 88, Bach Two Voice Inventions, No. 13 in A Minor, Pieces—Two compositions, played from memory, one selected from each of the following lists: Sonata, G. Major, Op. 14 No. 2 (First movement)—Beethoven, Sonata, D. Major, No. 13 (First movement)—Mozart, Ballad, G. Minor—Rheinberger, "Murmuring Zephyrs"—Jensen-Niemaun.

Final Examination: Technic—Major and Minor scales, 4 octaves, M. M. 144, All scales in 3rds, 6ths and 10ths, M. M. 120, Arpeggios, Major, Dominant seventh, Diminished seventh four octaves, M. M. 120, Octaves, C. Major, scale 4 octaves, M. M. 88, In all keys, two octaves, M. M. 72, Studies—Clementi Gradus ad Parnassum, two studies, No. 1 M. M. 138, 2 M. M. 120 or 11 M. M. 88, Bach Fugue No. 4 or 5 in C Major from Short Preludes and Fugues, Pieces—Two compositions, played from memory, one from each of the following lists: Sonata, E. Major, Op. 14 No. 1 (two movements)—Beethoven, Sonata, C. Minor, Op. 10 No. 1 (two movements)—Beethoven, "Kamenoi Ostrow"—Rubinstein, "La Fileuse," Op. 157—Raff.

Two years of harmony and one of musical history must accompany the pianoforte study, which must be 10 hr. per week as the minimum.

Seattle Pianist Devises Chord Chart

SEATTLE, WASH., Aug. 14.—Mrs. Eva Threw, a well known pianist, who before coming here won approval as a concert pianist in musical centers in Europe and America, has invented an automatic chord chart, whereby, it is said, persons who know nothing of music can play accompaniments in any major or minor key. Mrs. Threw finds this chart of great help in teaching the rudiments of harmony, as it clearly shows the mathematical exactness of this science.

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60,000 HEARERS FOR SOUSA AT SPOKANE

Throngs Hear Band in Six Days —Marion Owen Charms in Song Recital

SPOKANE, WASH., Aug. 14.—The two important events during the summer recess were the song recital by Marion Owen at the Auditorium Theater and the engagement of Sousa's band for sixteen performances at Natatorium Park. These made up the musical equipment of the holiday season.

Sousa, on his way back from the San Francisco exhibition, had played a two-days' engagement at Portland, three days at Seattle, and gave Spokane a six-days' run. That the unusual treat was fully appreciated was shown by the enormous crowds that flocked to Natatorium Park, both afternoon and evening, in spite of the unprecedentedly hot weather. The first day opened to a crowd of over 10,000, on the Bryan night there must have been something like 20,000 and the entire run brought an audience of 60,000.

Sousa's offerings were much to the taste of his hearers. The individual excellence and ability of the players were especially commented upon, also the surprising flexibility of the heavier wind instruments. Light and shade were scrupulously attended to, and although the band particularly shone in that lighter vein which is associated with a Sousa repertoire, yet the players proved themselves satisfactorily artistic in exacting Wagnerian numbers.

Marion Owen's recital at the Auditorium Theater was a great success. This young singer, who is completing her studies for an operatic career with Mme. Gina Ciaparelli-Viafora of New York, made a most favorable impression,

and fully deserved the encomiums which were lavished on her work. She has a pleasing stage presence, natural and unaffected, is plentifully endowed with youth and good looks, and has a voice, which, satisfactory to present performance, holds promise of future development and enrichment. She possesses an organ, well placed of delightful timbre, perfect intonation, flexibility and expressiveness. She has intelligence and heart, and has already discovered the way to an audience's sympathy and interest. She was enthusiastically applauded in a lengthy program of Italian, French and American songs, and received quantities of flowers. She was ably assisted by Gertrude Gentsch, a young violinist of much promise, and Augusta Gentsch, who, besides playing the accompaniment in a most satisfactory manner, was much applauded for an effective Chopin Prelude. M. S.

Messrs. Herbert and Leps Hear Vivienne Segal in "Blue Paradise"

Victor Herbert and Wassili Leps, director of the Philadelphia Operatic Society, attended the performance of "The Blue Paradise" in New York one night last week, to witness the performance of Vivienne Segal, of Philadelphia, who went on the stage at the suggestion of Mr. Herbert. It was under the baton of Mr. Leps in the Philadelphia Operatic Society that Miss Segal won recognition previous to her professional debut.

Praises Paper's Wide-Awake Policy and Propaganda

To the Editor of MUSICAL AMERICA:

Please accept my congratulations on your wide-awake policy and on your propaganda for the American musician. I look forward every week to MUSICAL AMERICA with its budget of news and criticism.

Yours cordially,

HAROLD L. BUTLER.

Dean of School of Fine Arts,
Kansas State University,
Lawrence, Kan., Aug. 17, 1915.



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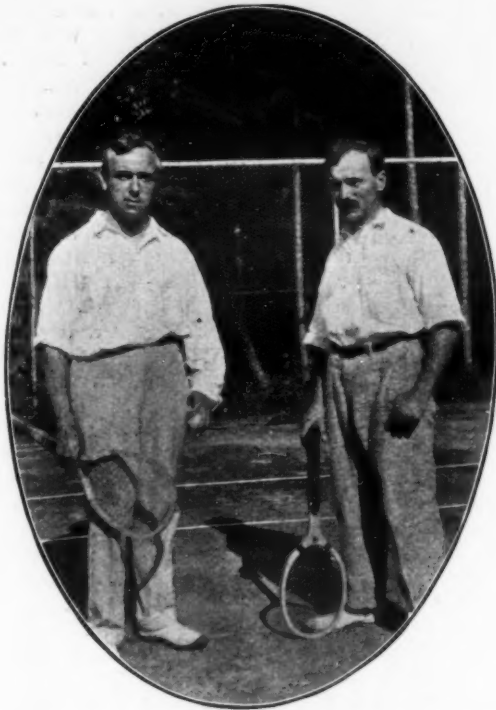
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—Photo Mishkin.

DETHIER BROTHERS ON VACATION AT SUNAPEE

Preparing Many New Compositions for
Their Sonata Recitals of the
Coming Season

Mornings for practice and afternoons for tennis and golf—this represents the present régime of Gaston and Edouard Dethier, who are spending the summer with their families in Sunapee, N. H. In September they will join the



Edouard and Gaston Dethier (the Latter to the Right of the Picture) on the Courts at Sunapee, N. H.

music colony at Blue Hill, Me., before returning to New York to take up their duties at the Institute of Musical Art.

Though still retaining their places on the faculty of that institution, the Messrs. Dethier intend to devote the greater part of their time to recital work during the coming season. Already their representatives, the Musicians' Concert Management, have secured many appearances for them, including sonata recitals to be given before the Chromatic Club of Buffalo and at Columbia University. Gaston Dethier alone will give a recital on the new \$26,000 organ at Oberlin College, Oberlin, Ohio, on Nov. 9. This instrument, which is considered one of the finest in the State, was formally opened during the commencement exercises last June, but to Mr. Dethier will fall the honor of being the first visiting organist to play on it.

Just prior to their departure from the city in June, the Dethiers gave an evening of sonatas before the pupils of Miss Spence's school, and the joint recital which they gave at the studio of Mr.

and Mrs. Edwin Rice at Stockbridge, Mass., on July 31, was attended by the entire summer colony in the Berkshires. "We have many new compositions in preparation," wrote Edouard Dethier in a recent letter to his managers, "including some very interesting novelties, which I think we shall reserve for our New York recital."

SOPRANO WINS APPROVAL IN CONCERT OF "GLOBE"

Charlotte Radcliffe Symons Applauded
Warmly by Throng at Madison
Square Garden

For the sixth concert of the second series sponsored by the New York *Globe*, which was given at Madison Square Garden on Aug. 20, Conductor Altschuler offered a Tchaikowsky-Wagner program with his Russian Symphony Orchestra. His reading of the "Pathétique" Symphony evoked such approval that he was forced to play an encore at the close. After a "Walküre" Fantasia, Mr. Altschuler added the "Evening Star" from "Tannhäuser."

An extremely charming soloist was introduced in the person of Charlotte Radcliffe Symons, who came to New York from the West, where she has been a favorite in concert and oratorio. She



Charlotte Radcliffe Symons, American
Dramatic Soprano

has sung "Elijah" and "The Messiah" with the Chicago Symphony under Frederick Stock, and has been a soloist at music festivals of prominent Western clubs. She has studied with Mrs. Frank G. Dossert, the New York teacher, to whom she attributes her vocal success.

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Mrs. Symons displayed a splendid dramatic soprano in "Dich theure Halle" from "Tannhäuser." The singer's rich, warm tones amply filled the big hall, and further, she sang *Elizabeth's* air with abounding spirit and artistic taste. For an encore she offered "Like a Rosebud," by Frank La Forge, sung to harp accompaniment. Still the applause continued and Mrs. Symons was forced to reappear several times. K. S. C.

Give Musicales at Hunt Club

In the Suffolk Hunt Club ballroom at Southampton, L. I., the last of a series

of musicales arranged by Juliana Cutting and devoted to French music and recitations was recently enjoyed by society folk. The artists were Mlle. Madeleine d'Espinoy, soprano; Mlle. Beatrice De Holthoira, danseuse, and Salvatore de Stefano, harpist.

Illinois Musicians to Wed in Rockford

ROCKFORD, ILL., Aug. 14.—William Walter Lindsay, tenor and director of the vested choir of Emmanuel Episcopal Church, will be married Wednesday, Aug. 25, to Cynthia Gordon, a graduate of the piano department of the Rockford College. H. F.

Carl BRAUN

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TOO COLD FOR SUMMER OPERA-GOING IN CHICAGO

Overcoats and Furs Worn at One Performance at Ravinia Park—
"The Bohemian Girl" Pleases—Joseph Sheehan at Midway
Gardens—Geraldine Farrar Tells Why Grand Opera Stars Are
Handicapped as Moving Picture Actors

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Aug. 23, 1915.

UNFAVORABLE weather served to place something of a damper on the various excellent musical programs offered last week in Chicago. Main interest seems to concentrate on the plans for the opera season, and in this connection it is announced that the engagement of the Rabinoff company, which is henceforth to be known as the Boston Opera Company, in conjunction with the Pavlova Ballet, will begin at the Auditorium Theater during the week of Oct. 4. The engagement will be under the local management of Wessels and Voegeli. Felice Lyne, the coloratura soprano, is the newest member of the company.

On the north of the city, music-lovers have been visiting Ravinia Park, where "The Bohemian Girl" was the feature last week. The two evening concerts each week are to be abandoned, according to an announcement of the management. Beginning on Monday of this week, grand opera will be presented every night until the close of the season.

Unusual success attended the first presentation of "The Bohemian Girl," the public attending in great numbers. Furs for the women and overcoats for the men were the rule for the audience throughout. The Balfe opera was not in the repertory of the Ravinia singers, and, therefore, to present it was something of an experiment on the part of

Louis Eckstein, president of the Ravinia Company. The success which attended the production demonstrates that the taste of the public is for lighter music than grand opera. Next season's program will therefore probably contain a great deal more musical entertainment on the order of "The Bohemian Girl" than has the present.

Three Scenes Presented

Three scenes of "The Bohemian Girl" were presented, and there was little to indicate that none of the singers, excepting Mr. Fein and Mr. Schuster, had ever appeared in the opera before. That vocalization was substituted where words failed in a number of instances was apparent to those more familiar with the opera, but it was cleverly done and did not detract at all from the production as a whole.

Four scenes from "Il Trovatore" were also sung in the course of the week, and while the audience was small, owing entirely to the weather, the production, from an artistic standpoint, was a marked success.

Bettina Freeman, the grand opera star, sang Elizabeth's Prayer from "Tannhäuser" at Ravinia last Friday evening. The first half of the program was composed of Wagnerian numbers by the orchestra and Miss Freeman's solo number and in the second half of the evening Alfred Kaufmann sang a number of songs.

Opera at Midway Gardens

Bits of grand opera distinguished the week at the Midway Gardens. The pro-

ductions were excellent in themselves, but, in the matter of attendance, they suffered, like all other outdoor musical entertainments, from the unfavorable weather. Joseph F. Sheehan, the popular tenor and the leading spirit in the venture, had the assistance of a number of able singers who have won laurels in many fields. Solo and concerted singing gave varied interest to the productions, which included scenes from "Il Trovatore," "Aida," "Rigoletto" and "Martha." Most of the numbers were sung by a quartet composed of Mme. Aida Hemmi, Miss de Sellem, Arthur Dean and Mr. Sheehan.

Geraldine Farrar paused in butterfly fashion for a few hours in Chicago last week on her way to New York from Los Angeles, where she has been associated with the "movies." She was here long enough to say a few words to music-lovers, including the rather sensational observation that grand opera stars are too fat ever to become stellar performers in front of the motion picture camera.

Charles W. Clark in Denver

Charles W. Clark and a party of thirty musicians left Chicago last Friday morning for the big ranch of John C. Shaffer, "Ken-Caryl," at Littleton, near Denver, where they will spend a vacation of two weeks as Mr. Shaffer's guests.

The members of the party have arranged a series of musical evenings of great interest and an orchestra from Denver will be on hand for the larger events. Lucille Stevenson, who was a pupil of Charles W. Clark, is one of the party. Carolina White and Francesco Daddi were to have gone, but a change in the date of departure, originally set for Monday, Aug. 23, made it impossible for them to make the trip.

Florence Mulford, one of the singers of the Ravinia Company, has signed a contract for two performances of opera out-of-doors to be given in the fall at San Francisco, on the steps of Festival Hall, at the Panama-Pacific Exposition.

MAURICE ROSENFELD.

WORK FOR WAR CHARITIES OCCUPIES MISS PARLOW

Violinist Gathering Eggs for Wounded
Soldiers—Her American Orchestral Engagements

Another orchestral engagement has been added to Kathleen Parlow's important bookings for next season. The Canadian violinist has been engaged by the Minneapolis Symphony Orchestra for an appearance with that organization, under Emil Oberhoffer, in Minneapolis on March 17, while, the day before, she will play under the same auspices in St. Paul. Miss Parlow will be heard in St. Louis, with the St. Louis Symphony Orchestra, and in Philadelphia, with the Philadelphia Orchestra, and the long list of recital engagements booked for her will take her to all sections of the country and keep her in America until well into May. The violinist's accompanist on this visit will be Homer Samuels, who was heard in America last season with Serato and Carl Flesch.

The last letter of Kathleen Parlow to her manager, Loudon Charlton, tells of various concert activities continued despite the war. The violinist has likewise been active in behalf of various war charities. One self-imposed task has been collecting eggs in the village of Meldreth, where she and her mother have made their home, and sending them to the hospitals for wounded soldiers. "We have sent over 180 each week," writes Miss Parlow, "not a bad record for a small place like this. It is amusing work, although I am convinced that a terrible accident will happen some time when I am carrying a few dozen eggs."

Miss Parlow is booked from Sept. 12 to Nov. 15 in Norway, Sweden and Denmark, fifteen concerts being scheduled in each of those countries. Then there will be another week of concert-giving in England before sailing for America the last of November or early in December.

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Dormitory for Young Women a Feature of the Von Ende School



View in the Dining Room of the Von Ende School Dormitory

THE annual prospectus of the Von Ende School of Music of New York, recently issued, presents a large amount of data concerning this progressive institution. Although the school is comparatively new, it has within a few years, under the guidance of Herwegh von Ende, advanced to a prominent place among the leading conservatories of the country.

Comment has already been made in these columns of the high musical standard which Mr. von Ende has created, and the faculty of the school numbers many eminent teachers.

Students from all parts of the United States have enrolled at this institution and have converted the immediate neighborhood around the building in Eighty-fifth Street into a veritable musical settlement. To accommodate the young women pupils a ladies' dormitory has been instituted one block from the school, in Eighty-sixth Street, near Central Park West.

This new addition is a home in every sense of the word, and is in one of the finest residential districts of New York. The need for just such a place has long been felt by the school itself and by persons contemplating sending their daughters to an institution which is not in itself a boarding school. Mrs. Seaburn, formerly of New Orleans, is in charge

of the dormitory students, and their life in the school is similar to what would be their existence in their respective homes.

Special consideration is given to the social life of the students. Weekly musicales, educational lectures, dances



Young Ladies' Living and Practice Room

and other opportunities to improve the young men and women musically, intellectually and socially provide interesting diversion. Receptions have been given in the past, affording opportunities to meet personally such celebrities as Leopold Godowsky, Carl Flesch, Frieda Hempel, Busoni, Elena Gerhardt, David Bispham and others.

Margaret Wilson to Open Fall Tour in Buffalo

Margaret Wilson, the President's daughter, who has come before the public during the last year as a concert soprano and won success for her artistic work, will open her fall tour in Buffalo,

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N. Y., on Oct. 12. During that week she will sing at Erie, Pa., on the evening of the 15th, and at Cleveland on the 19th. She will be assisted by Melville Clark, the harpist, and her accompanist will be Mrs. Ross David, the wife of Miss Wilson's teacher, Ross David, of New York.

ZOELLNERS TALK IN THE SIGN LANGUAGE WITH HELEN KELLER



Zoellner Quartet and Helen Keller. Left to right, Amandus Zoellner, Miss Sullivan (Mrs. Macy), teacher of Miss Keller; Miss Keller, Joseph Zoellner, Jr., Mrs. Joseph Zoellner, Sr., Joseph Zoellner and Antoinette Zoellner

Near the quiet little village of Wrentham, Mass., the members of the Zoell-

ner Quartet and Mrs. Zoellner, Sr., are spending their summer. The quartet is preparing new works for next season, several of which are new to this country's music-lovers. The estate of Helen Keller is adjacent to their summer place and many interesting hours are spent with the famous blind girl. To their musical and other accomplishments the Zoellners have added the deaf and dumb language. They have made themselves proficient in it, so that they are enabled to have intimate talks with Miss Keller.

NATIVE MUSIC AT CORNELL

Whole Program of American Works in Quarles Organ Recital Series

ITHACA, N. Y., Aug. 22.—The programs presented at Cornell University by Organist James T. Quarles recently have been exceptionally well made. Interest centered in the all-American program, heard in Bailey Hall on Aug. 8, and in two recitals of Wagner's works in the same auditorium on Aug. 10 and 12. The American music played by Mr. Quarles included a Sonata, Op. 17, by Mark Andrews; Horatio Parker's Concert Piece in B; the Oriental Sketch of Arthur Bird; the Andante Tranquillo from MacDowell's First Concerto, Dethier's Andante Cantabile and Ernest R. Kroeger's "Procession Indienne." The MacDowell offering was given with the assistance of Gertrude Houston Nye, pianist, who performed her part capably.

The Wagner programs contained most of the best known of the German master's compositions. Exceedingly attractive, too, were Mr. Quarles's other programs. Good-sized audiences were in attendance.

Syracuse Vocal Head Becomes Dean of Kansas Arts School

Harold L. Butler has resigned his position as head of the vocal department in the College of Fine Arts, Syracuse University, to accept the deanship of the School of Fine Arts, Kansas State University, Lawrence, Kan.

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ENGLISH "PROVINCES" WANT OPERA

Encouraging Conditions on the Road Prompt Harrison Frewin to Take Out Company Providing Employment for British Artists—England's Composers Ask Why They Are Not Commissioned to Write Native Opera—Discussion as to Whether "Annie Laurie" Is Undiluted Scotch

London, Aug. 3, 1915.

WHEN I mentioned the adventure that Harrison Frewin is about to take with a new company of operatic artists in the autumn I had almost forgotten that the new impresario had gained much of his experience and no doubt his courage from his association with the American impresario, Henry W. Savage. Since writing my item of news I have had an opportunity to talk to Mr. Frewin and learned many interesting things about opera touring, as well as about his personal schemes.

His principal object in establishing the new opera company, he said to me during a talk I had with him recently, was to provide employment for a number of worthy and capable people. This of course is very laudable, but seldom works as a mere business proposition. So I thought I might just as well press the matter a little further, and he told me that his company grew out of the following circumstances: "I have been connected with so many operatic enterprises," he told me, "that many of my artistic and managerial friends had repeatedly expressed surprise that I did not run a company of my own."

"So continual have been these suggestions that I at last determined to act on them, but was thwarted by a very severe illness, which overtook me about four years ago, just as my arrangements were practically all made. As soon as I had thoroughly recovered from this illness the friends who were supporting me in my operatic scheme came forward again, and it is solely to their help that I owe the foundation of my company."

Thought Unwise in War Time

"Many people have expressed the opinion that we are doing an unwise thing in starting during the war, saying that it would be better to wait until the present difficult state of things is ended. This reminds me of an incident which occurred when Henry Russell (the father of the respected principal of the Guildhall School of Music) was singing one of his celebrated songs, 'There's a Good Time Coming, Boys.' Just as he finished, a voice was heard from the gallery asking: 'You couldn't name the date, could you, Mr. Russell?'"

"Speaking seriously, there is, in my opinion, no ground for apprehension as regards the welfare of opera. All the traveling opera companies were strongly supported last season, clearly proving that, however much of a discount opera may be at London, in the provinces all is well with it. This is, of course, cheering, as opera, unlike many of the other arts, creates the food it feeds on. The more opera there is the better it is for everybody concerned in that particular form of work."

"My company has been welcomed in the warmest manner by my managerial friends, with the consequence that I have been able to book one of the best first-season tours ever known."

Operas by Impresario

"What am I going to produce? Well, I am not out for a large number of novelties, but I am not altogether barren of them. I may mention 'The Attack on the Mill' (an opera the subject of which is an episode of the Franco-German war) by Bruneau; a pantomime-opera for children of all ages entitled 'Punch and Judy,' and a one-act opera 'The Gay Lothario,' both by me; a music-drama, 'Romeo and Juliet,' by J. E. Barkworth (this is a most interesting work, as the actual words of Shakespeare's play are used—so far as my knowledge goes, for the first time). For quasi-novelties we have 'The Jewess' by

Halévy, and my dramatic version of 'Elijah,' which was produced and performed with such success by the Moody-Manners Opera Company. Of course, these novelties will be judiciously sandwiched among standard operas. These form the basis of our work, and without them our enterprise would indeed be a hopeless one. The provincial public know exactly what they want and see that they get it—at least, this is



Harrison Frewin, English Operatic Impresario, Who Will Take a Company Through the English Provinces

my experience, an experience which extends over thirty years."

American in Company

Mr. Frewin is to have a strong company, including an American contralto, Ethel Grow, who has recently given two very successful recitals here.

"I had already largely prepared for my season in regard to scenery, dresses and appointments when I got the chance of a lifetime and was able to acquire the whole of the magnificent effects of the Quinlan Opera Company, Ltd. These, joined to my own productions, enable me to mount any and every opera in sumptuous style."

You will see that everything augurs well for Mr. Frewin's company, notwithstanding that the times are "out of joint." The prospects of opera in English were, in my opinion, never better than they are at present. The needs of the provincial public are admirably met by the fare provided for them by the excellent companies "on the road." Good singers, adequate mounting and dressing, operas in which the public are interested, brought almost to their doors: these are the secrets of the popularity of opera in the provinces. The supercilious attitude toward opera adopted by certain metropolitan audiences is, happily, absent.

"I must admit that, personally," said the new impresario to me, "I would prefer to conduct 'Tristan and Isolde' to 'The Bohemian Girl'; but nevertheless I would rather see a house full of happy contented people who are thoroughly enjoying themselves than a few disgruntled enthusiasts with scores in their hands and fads in their heads scattered about a discontented-looking theater. The popular works of the British repertory are quite equal to those in the repertory of any other country. It is not fair to compare the popular works of one country with works of the highest class of another, though this is continually being done, especially in Great Britain."

Opera Success of O'Mara

I bumped into Joseph O'Mara hiding behind a big cigar at Paddington Station

last week, and he tells me that his past season has been quite good. Another testimony to the fact that whereas the theatrical world has been drowned under by the war, opera has done well.

Recently I had a talk with Robert Courtneidge who intends to take his chance with another season of opera in English at the Shaftsbury Theater this autumn. He insists that to commence with a repertoire of a dozen operas is necessary, and that "at least three new ones must be commissioned for production in due course." This is where the English composer scratches his head and thinks furiously. For the life of him he cannot remember a single instance of a native composer being commissioned to provide an English opera. There have been one or two cases of native musicians winning a paltry sum for "prize" operas. But this commissioning? Who does it? he wonders. Where can he find the man who is prepared to encourage him in this practical manner?

In foreign countries, unless I am mistaken, publishers commission operas. What is the matter with our publishers here that they do not do likewise? When we come to think of it, outside Messrs. Novello, have we got many really powerful publishers? If we have they are marvelously content to keep themselves in the background and grind out ballads and even worse songs, pianoforte music, some anthems, and a few miscellaneous trifles. But big works. That is left entirely to the stranger within our gates.

Opening of "Proms"

Even in the midst of a great war the coming of age of the Queen's Hall Promenade Concerts must be an event to attract attention. On Aug. 14 the twenty-first season of the famous series opens. For the new season forty vocalists are engaged, of whom fourteen are newcomers at these concerts. Twenty-five instrumental soloists are to be heard, among them being Max Darski, Moiseuitch, and Solomon. The New Queen's Hall Orchestra has Arthur Beckwith as first violin, and includes four women performers among the strings; while, as a concession, perhaps, to the fervor of the moment, there are to be bagpipes played by Pipe-Major George Burns.

Although I have already said that a little music is a dangerous thing, I have recently had demonstrated to me that a little paragraph can be even more dynamic. The "Observer" who writes the Random Notes every Sunday in the

staid and solid *Observer* ventured into the most debatable country in the world the week before last in this wise:

"Annie Laurie," which has been mentioned in a will case in the English courts, merits that description only insofar as it poses as an old Scottish tune, which it is not. Its author was Lady John Scott, who died as recently as 1900. It was one of a large number of "imitation" Scots airs turned out by English musicians during the last century. "The Blue Bells of Scotland," for example, was composed by Mrs. Jordan, the actress. Most of the tunes with the so-called "Scottish snap" are spurious.

For any rash mortal to attack such a typical Scotch ballad as "Annie Laurie" as well as the "Blue Bells of Scotland" in one paragraph argues a valor into which discretion entereth not.

A week elapses—as they used to say in melodrama—and the hornet's nest is fully roused, and "Observer" catches it hot in at least two places.

This is one of the soft spots:

Sir: "Observer" states that "Annie Laurie" was written by Lady John Scott, and was one of a large number of "imitation" Scots airs turned out by English musicians during last century." As a matter of fact, it was written by Lady John Scott-Spottiswoode, who, after marrying a son of the Duke of Buccleuch, retained her maiden name upon coming into the family property of Spottiswoode. The Spottiswoodes are an ancient Scottish family, seated at Spottiswoode, in Berwickshire, since the time of Alexander II. John Spottiswoode of Spottiswoode, Archbishop of St. Andrews and Lord High Chancellor of Scotland, crowned Charles I at Holyrood in 1633. It is therefore quite incorrect to say that "Annie Laurie" is an "imitation" Scots air turned out by an English musician."

Another correspondent puts "Observer" right in this way:

"Observer" says that "The Blue Bells of Scotland" was "composed by Mrs. Jordan, the actress (1762-1816)." But the original words, "Oh, where, tell me where has my Hielan' Laddie gone?" were written by Mrs. Anne Grant of Laggan (1755-1838), apropos of the dashing young Marquis of Huntly's departure with the Walcheren Expedition."

Surely the "abominable" alternative, as "The Blue Bells of Scotland" has been called, is much more modern than Mrs. Jordan, whose grandfather, curiously enough married into the Fife (Duff) family, the rivals of Lord Huntly's house in Banffshire. Did Mrs. Jordan write the air for Mrs. Grant's lines? Who wrote the "Blue Bell" version? I have long been on the outlook for answers to these points.

Correctors Are Incorrect

But the amazing thing about all this is that the would-be correctors are themselves incorrect, and that the history of "Annie Laurie" is of so romantic a nature—as all Scotland really is—that I am a little at a loss to understand the prevalent ignorance. Like all who are on "the Celtic fringe" I love the rôle of the dominie, and the only character in fiction I really envy is the central figure of "The Swiss Family Robinson," who is as stuffed full of information as a Frankfort sausage is of mystery. Would you think then, that I am going to lose the opportunity of a life-time? Certainly not. Here is the truth, the whole truth and nothing but the truth about "Annie

[Continued on next page]

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ENGLISH "PROVINCES" WANT OPERA

[Continued from page 28]

Laurie" as sent to me by my good friend William Saunders of Edinburgh:

"On reading your letter to-day I was horrified to find that 'Annie Laurie' was not a Scottish song after all, and that it was merely 'one of a large number of imitation Scots airs turned out by English musicians during the last century.' And as if by way of explanation, we are informed that 'its author was Lady John Scott' who died as recently as 1900. Now is this a joke? If it is intended as such, surely a more unfortunate subject could not have been chosen.

Scotch Through and Through

"There probably never was a lady of culture, more completely Scottish by birth, breeding and sentiment, than was Alicia Anne Spottiswoode, who afterward became Lady John Scott, sister-in-law to the late Duke of Buccleuch, and the author of 'Annie Laurie' and many other songs, all of which are essentially Scottish in subject and idiom. True, she died, 'as recently as 1900,' but she was born as long ago as 1810. Her father was John Spottiswoode, of Spottiswoode, and her mother Helen Wauchope, and she was thus the descendant of two of the oldest families in the south of Scotland. Her father's family were in possession of their lands of Spottiswoode, at least as early as the reign of Edward I. And if any doubt should be held as regards her devotion to the land of her birth, a single favorite saying of hers should effectually remove it: 'I would rather live in a pigstye in Scotland,' she used to say, 'than in a palace in England.' I regret to be forced to write thus, but I do so entirely without prejudice, and simply to refute the charge brought against Lady John Scott, of her English musicianship. I shudder to

think of how, had she been alive to-day she could herself have answered the charge.

Written by a Lover

"As regards 'Annie Laurie,' the subject of which was a celebrated beauty of the seventeenth century, the daughter of Sir Robert Laurie, of Maxwellton, in Dumfriesshire, Scotland, the first two verses in their original form were written by a lover of the lady, a Mr. Douglas of Fingland. They were first published by Charles Kirkpatrick Sharpe, of Hod-dam in 'A Ballad Book,' of which only thirty copies were printed for private circulation. This was in 1824, but it was from Allan Cunningham's volume entitled 'Songs of Scotland' published in the following year, that Lady John Scott seems to have taken the words of 'Annie Laurie.' It says much for the Scottish character of the verses that they should have been thus early copied into a standard collection of 'Songs of Scotland.' Lady John then altered the second verse and added a third, setting them to a tune she had made 'very long ago,' to an absurd ballad originally Norwegian, I believe called 'Kempie Kaye.' This we know from a letter she herself wrote to Lady Napier.

Written on a Visit

"The actual date of the composition of the music was 1835, and it was written while she was on a visit to her sister, Lady Hume-Campbell at Marchmont. The words and music of 'Annie Laurie' together were first published three years later in Volume III of a publication entitled 'The Vocal Melodies of Scotland' (edited by Finlay Dun and John Thomson), by Messrs. Paterson and Roy, 27 George Street, Edinburgh. The successors of this firm, Messrs.

Paterson & Sons, issued a beautiful collection of 'Thirty Songs' including 'Annie Laurie' by Lady John Scott, five years ago, on the hundredth anniversary of the composer's birth, and these I should particularly recommend to all who doubt the Scottish character of the lady's work. Whatever 'tunes with the so-called Scottish snap' may be spurious, these certainly are by no means so!

"P. S.—I may mention that the ballad 'Kempie Kaye,' to which the music of 'Annie Laurie' was originally written, is also given on page 81 of the 'Ballad Book' (reprint, two hundred and fifty copies only, of 1880), referred to.—W. S."

You may ask, why make such a song about a song; but, then, I reply, it is such a song as has sunk very deeply into the affection of the descendants of "the Scots wha' hey" the wide world over. Besides, to me, it's a very pretty story. There is a moral to it also. If a man wishes to sit down on the thistle he should be sure that he is impervious to prickles—and well clad beneath!

WALLACE L. CROWDY.

Miss Barrows's Singing Feature of Maine Choral Concert

BOOTHBAY HARBOR, ME., Aug. 16.—The choral concert given by the Commonwealth Colony Chorus and Orchestra was one of the finest events of the kind ever given here. It was heard by a capacity audience in Pythian Opera House last Monday evening. The chorus and orchestra had for conductors Prof. Clarence G. Hamilton and George J. Abbott, and the soloists were Harriot Eudora Barrows, one of the foremost concert sopranos of Boston and Providence; Ralph Tailby, baritone; Bancroft Beasley, basso; Albert T. Foster, violinist, and Theodore M. Dilloway, flautist. The

program was of a miscellaneous character and was creditably delivered. Distinctly the feature was the beautiful singing of Miss Barrows, whose numbers were the Rossini "Una voce poco fa," "To a Portrait," Parkins, and the vocal waltz, "Parla," of Ardit. Miss Barrows also sang the soprano part in Max Bruch's cantata, "Fair Ellen," which closed the program.

Urge Music Students' Concert League For Pacific Northwest

SEATTLE, WASH., Aug. 24.—Urging the musicians and music-lovers of the Pacific Northwest to encourage local artists' concerts, *Music and Musicians* proposes the formation of a music students' league to further that object. Considering the number of students in Seattle, Portland, Ore., Tacoma and Spokane, as well as a number of smaller cities, there is every likelihood that the project will be successful. One of the stipulations made by the originators of the idea is that members shall agree to attend five concerts by Pacific Northwest artists at fifty cents each concert, these concerts to be given during the season of 1915-16.

Hegedüs to Tour Under Sawyer Management

Announcement was made this week that Ferencz Hegedüs, the Hungarian violinist, would make his first American tour during the coming season, under the management of Antonia Sawyer, the New York manager. Mr. Hegedüs will be heard in New York in an Aeolian Hall recital and also in concert and recital throughout the country. His foreign reputation as a leader in the violin world, which he has maintained over a period of fifteen years, should make his American tour one of the features of the next musical season.

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To the Editor of MUSICAL AMERICA:

It is with pleasure that I enclose my subscription for your paper, which has done so much to give dignity to the musical life of America.

Yours truly,

GEORGE B. NEVIN.

Easton, Pa., Aug. 17, 1915.

Howard Brockway



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Noble Kreider, the American composer, is en route to Alaska.

The members of the Tollefsen Trio are spending a few weeks at Musicolony, R. I.

Josephine Knight, the Boston soprano, is at Canton, Maine, for the remainder of the summer.

Martha de Lachmann, prima donna soprano, is singing with success at the Hippodrome, Baltimore, Md.

Marion Green, the basso-cantate, has been filling an engagement at the Strand Theater, Chicago, a house devoted to music and moving pictures.

Mischa Elman is already booked for twelve appearances in New York City, besides a long list of recitals, numbering more than seventy, throughout the country.

Mr. and Mrs. E. L. Dudley of Worcester, Mass., have announced the engagement of their son, Arthur F. Dudley, to Virginia Taylor, a San Francisco singer.

The College Club of Jersey City has engaged Marcella Craft and Fritz Kreisler for its annual concert to be held at the Dickinson High School Auditorium on Nov. 18.

Ada Josephine Danforth is conducting a course of training for supervisors and teachers of music in public and private schools at the Boston Institute of Public School Music.

Mme. Dell Kendall-Werthner, coloratura soprano, and Philip Werthner, pianist, gave a pleasing recital in Bland Street Methodist Church, Bluefield, W. Va., on Aug. 15.

A musicale in Wellsburg, W. Va., on Aug. 17, was given by the following musicians: Mabel Gullette, Mrs. John R. Elsen, Lulu Trimble, Edith Lake and Mr. and Mrs. David Morris, Jr.

Elizabeth Blair Miller, of Swampscott, soprano, and Leverett B. Merrill of Boston, basso, are announced by the Worcester music festival committee as engaged to sing in Beethoven's Choral Fantasia.

The members of the Tuesday Afternoon Club of Milford, Conn., enjoyed a musicale given on Aug. 17, in the home of Mrs. George B. Clark, by Bernice Nettleton and Marion W. Fowler.

The artists heard at the concert given in the High School auditorium of Pittsfield, Mass., were Gertrude Watson, Daniel Gregory Mason, Walter D. Stafford, Sprague Coolidge and Jay Rosenfeld.

Helen Donohue De Yo, a singer, of Washington, D. C., was married recently in New York to E. Tinsley Halter. Her place in the Musurgia Quartet of Washington is to be filled by Mrs. Walter Gawler.

Helen Berry, who has been engaged by the MacLean School of Chicago, as instructor of social aesthetic interpretation, opens her classes this week following her return from New York, where she has been studying.

Alice Bates Rice, soprano of King's Chapel Choir, Boston, who is spending the summer in Dublin, N. H., had the misfortune to fall and break her wrist during a recent mountain climbing expedition on Mt. Monadnock.

The Municipal Bands under direction of W. T. Cox and W. A. McDaniel have

been giving some delightful concerts in the various parks of Dallas, Tex., and they have drawn large crowds. These concerts are free to the public.

Anna E. King, a professor of music in Hampstead, England, and the daughter of James K. King, of that place, arrived in New York on Aug. 22 on her first visit to America and was married here the following day to Elias Rogers, a leading financier of Toronto, Can.

Marie Nelson, the pianist and teacher of piano and harmony of Washington, D. C., recently opened a studio in New York. Miss Nelson was among the European war refugees. Her studio is located at 797 Crotona Park, North.

Nellie V. Wait, assistant to the concert pianist, Odessa D. Sterling of Seattle, Wash., was heard in a program at her studio on Aug. 10. Beethoven, Brahms, Wagner, Liszt, Grieg and Chopin were the composers represented.

Adelina Connell, the Boston pianist, played at a musicale in Bar Harbor, Me., Aug. 19, for the benefit of the Kindergarten of that city. Others contributing to the program were Susan Dabney, soprano, and Alice Ives Jones, violinist.

An entertaining concert was given on Aug. 15, in the home of Adele G. Johnson, at Woodmont, Conn., by Attilo de Crecenzo, tenor; Alice Weisheit, soprano; Helena Coyle Odenkirchen, soprano; Miss Schroeder, soprano, and Jerry Collins, baritone.

Exceptionally pleasing was the musicale given in the home of Mr. and Mrs. Robert M. Wilcox, Short Beach, Conn., on Aug. 15, by Erdine Cowlishaw, Hildegarde Brandegee, Stella and Alfred Newman, Nitey Cowlishaw and Mrs. LaForge.

José Mardones, the popular Spanish basso, who will sing in concert next season under the direction of the Booking and Promoting Corporation, has returned from Saratoga Springs and is at present in New York preparing his concert program for his tour.

Miss Lawlor of the Lillie Lawlor Allied Arts left New York recently for Newport to arrange the musicale which Mrs. Oliver H. P. Belmont gave there on Aug. 20 with Fritz Kreisler and Vernon d'Arnalle appearing in a program of rare beauty.

Conspicuous among his concert engagements for next season, Willard Flint, the prominent Boston basso, has a booking for a tour of the West in December. He will appear with the Apollo Club of Chicago at its two performances of "The Messiah" on Dec. 17 and 27.

Edith Castle, the Boston contralto, and Evelyn Blair, soprano, gave a joint song recital at the Country Club in Oak Bluffs, Mass., Aug. 14, accompanied at the piano by Harris Stackpole Shaw. A program confined to the French and English song literature was artistically delivered.

Mrs. Susie Fennell Pipes gave a successful musicale in Portland, Ore., on Aug. 14, at which the following artists presented a brilliant program: Mrs. Thomas Carrick Burke, pianist; Mrs. Susie Fennell Pipes, violinist, and Thomas Dobson, singer, of New York.

Mme. Germaine Schnitzer, the noted pianist, who has been engaged for a return concert before the Tuesday Morning Club in Rochester, Dec. 19, is also booked for a recital in Williamsport, Pa., Oct. 16. She will be heard several times next season in Greater New York.

Arthur Troostwyck, the New Haven musician, who is spending several months in Philadelphia, happened across an old music case containing an ancient manuscript while exploring the treasures of a local curiosity shop. The melody inscribed thereon is said to be exceedingly beautiful.

Sybil Sammis-McDermid has been engaged as soloist for one of the Eurydice Club's concerts in Toledo, Ohio. Her composer-husband will play her accompaniments. Fred Newell Morris, director of the First Congregational Choir, Toledo, is at present in Chicago studying with Mrs. McDermid.

When George W. Fischer, one of Seattle's prominent merchants, saw that the city ought to have a building exclusively for studio purposes he erected one, and it is just completed. It is called the Fischer Studio Building, and is occupied chiefly by musicians, with a few artists in other lines.

Mary Helen Brown, the popular composer, has written a charming and melodious operetta in English, entitled "Her Brother," which will be produced shortly by Greta Torpadie, soprano, and Einar Linden, the Danish tenor. The libretto, which is deliciously piquant and amusing, is the work of Frederick Martens.

J. Warren Andrews, warden of the American Guild of Organists, gave a public recital under the auspices of the Southern California Chapter at St. Paul's Pro-Cathedral, Los Angeles, on Aug. 3. American works on his program were Gordon Balch Nevin's "Song of Sorrow" and a Concert Study by Pietro A. Yon.

Among the out-of-town professional singers who have been studying this summer with J. Bertram Fox, the New York vocal teacher, is Aline Liebenenthal, soprano, well known as a church and concert artist in Cleveland, Ohio. She has been stopping at West End, N. J., and has been under Mr. Fox's vocal guidance all summer.

May Peterson, the young soprano who scored such a decided success at the Opéra Comique in Paris, and whose extensive concert tour for the season of 1915-16 is under the management of the Music League of America, came from Boston recently to spend a few days in New York, and has returned to prepare her song programs.

Mr. and Mrs. Charles Edward Mayhew of Pittsburgh appeared in a joint music recital recently in the studios of the Progressive School of Music, Worcester, Mass. They were presented by A. Winnifred Mayhew. Mr. Mayhew displayed a fine baritone voice which was effectively used. Mrs. Mayhew contributed greatly toward the success of the program.

The weekly concert at the Woodmont Country Club, New Haven, Conn., was given on Aug. 15 by the Manhattan Ladies' Quartet of New York, the members of which are Mrs. Irene Cumming, first soprano and director; Mrs. Isabel Thorpe, second soprano; Grace Duncan, first alto, and Annie Winthrop, second alto. They were assisted by Frederick D. Adams, Jr., at the piano.

Ossip Gabrilowitsch will give this coming season an historical series in New York, Boston and Chicago, the plan being to devote the first program to composers of the sixteenth, seventeenth and eighteenth centuries; the second to Beethoven; the third to Weber, Mendelssohn, Schubert and Schumann; the fourth to Chopin; the fifth to Brahms and Liszt, and the sixth to modern composers.

Recent appearances of the Sittig Trio have been in the Arden Forest Theater at the Lake Placid Club, Essex County, N. Y., on Aug. 21; at the camp of Mrs. Bonnet, "Ruisseau," on Lake Placid, Aug. 18; at the Windsor Hotel, Elizabethtown, where they visited Theodore Spiering, the violinist, Aug. 13; at Lake Mohonk, Aug. 23, and Ocean Grove, Aug. 25. From Sept. 5 until Oct. 18 the Trio will again be at Lake Mohonk.

Members of the choir of St. Matthews Church, Worcester, Mass., are spending

the summer at McMahon's Island, Me. Walter W. Lassey, choir director, is in charge of the party, which includes A. B. Haynes, F. Cooper, W. Brotherton, C. C. Smith, R. Harper, E. Wilson, E. L. Smith, W. Beams, F. Bratt, J. G. Thompson, H. Whitworth, A. Johnson, E. Smith, J. Dobbins, R. Evans, G. B. Cunningham, H. Whitehead and Robert Brierly.

Compositions of a patriotic order are proving unusually popular throughout Pittsburgh at the present time. The Fourteenth Regiment Band, a Pittsburgh organization, presided over by "Danny" Nirelli, one of the most popular bandmasters in the State, recently presented a program of this description in the city park and created something of a furore. Hardie's Military Band, Rocereto's Band and others have awakened similar enthusiasm.

A number of musicians in Seattle were invited to a recital in the studio of Odessa D. Sterling on Aug. 11. Mr. Sterling has lately gone to Seattle to make his home there. He was a pupil of the late William H. Sherwood, Chicago. Later he graduated from the New England Conservatory of Music, as a pianist, under Charles Denée. Then he went to Berlin, where he studied for two years with Josef Lhévinne and Friedrich W. Keitel.

The choir of the Second Congregational Church of Putnam, Conn., gave a concert in the Congregational Church of Niantic, Conn., on Aug. 16. The participants were Gladys A. Farmer, Josephine M. Gifford, Mrs. E. S. Duffey, Christabel Gifford, Effie S. Inman, Edith Dingwall, Ethel Dingwall, Lemyra E. Ellis, Gladys Robbins, Marion W. Andern, Katherine Seward, Hattie Inman, E. S. Duffey, Frank Lowe, Wallace Smith and L. O. Williams.

The North Pacific Sängerbund gave up its Sängerfest this year to attend that at Los Angeles. During the session it elected the following officers: August Zeisler of Portland, Ore., president; A. H. Benkendorf of Seattle and Jacob Schubert of Walla Walla, vice-presidents; Hans Gassner, Portland, secretary; David Zimmerle of Seattle, treasurer; August Koehler, Portland, standard bearer. It was decided to hold the next fest of this bund at Portland in 1917.

The efforts of the city commission to supply good music at the Salt Lake parks are highly appreciated. The Grow and Roberts military band is now playing at Liberty Park. At the Pioneer park the Salt Lake Military Band renders programs twice a week under the direction of H. C. Sandberg. At Saltair Beach Bandmaster Harry Montgomery has arranged programs, assisted by John T. Hand, tenor, and his associate artists. At Lagoon on Sundays two concerts are given by the Mollerup Military Band. Salt Lake was favored recently by hearing the Ladies' Mountain Echo Band of Ephraim, Utah.

The Columbia School of Music will open its fifteenth season Sept. 6 in the Otis Building, Chicago. Clare Osborne Reed is director. There are affiliated schools north, west and south of the city. The American Conservatory of Music, Chicago, will open a branch on the south side of the city this fall, in Woodlawn, an exclusive residence district. A course in civic music is to be opened by Anna McPherson, who was formerly public school supervisor, but who more recently has joined the faculty of the Gunn-Devries school in Chicago. She was formerly with the Bush Conservatory of that city.

Gertrude Grossberg, a young lyric soprano who has been studying with Mme. Loretta Del Valle, formerly of the Prague Opera House, will this season have a good part in one of the coming comic operas. Miss Grossberg was formerly a member of the Metropolitan Opera House Ballet. When it was found that she had a voice of pure lyric quality she was advised to take up singing, and after studying with several teachers she was advised to go to Mme. Del Valle. This fine artist immediately saw the possibilities in young Miss Grossberg and advised her to study for opera. The early part of last season Miss Grossberg was a member of the Andreas Dippel Company, and later with the Gilbert and Sullivan Company, of which De Wolf Hopper was star. This season the music director of one of the comic operas heard her sing and immediately engaged her for an important rôle. Miss Grossberg says she will not go out of New York, as she wants to continue her studies with Mme. Del Valle.

Rachel Frease-Green

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Merle.—San Antonio, Tex., Nov. 15.
Althouse, Paul.—Atlantic City, N. J., Aug. 29; Evanston, Ill., Oct. 19.
Amato, Pasquall.—Bridgeport, Conn., Oct. 6; Lockport, N. Y., Oct. 7; Des Moines, Iowa, Oct. 15; Ann Arbor, Mich., Oct. 19; Dayton, Ohio, Oct. 22; Cincinnati, Oct. 23; Cleveland, Oct. 24; Pittsburgh, Oct. 26; Columbus, Oct. 29; Chicago, Oct. 31; Waterbury, Conn., Nov. 4; Hartford, Conn., Jan. 18; Northampton, Mass., March 15.

Baker, Martha Atwood.—Gloucester, Mass., Aug. 27; Nahant, Mass., Aug. 31; Peterboro, N. H., Sept. 2; Barton, Vt., Sept. 7; Newport, Vt., Sept. 8; Littleton, Mass., Oct. 12; Danvers, Mass., Nov. 2; Attleboro, Mass., Nov. 10.

Blapham, David.—Washington, D. C. (week of Sept. 6); Baltimore, Md. (week of Sept. 20); Jamaica, N. Y., Oct. 7; Oswego, N. Y., Oct. 8; Newark, N. J., Oct. 11 and 13; New York City (Harris Theater), Oct. 14; Mount Vernon, N. Y., Oct. 15 and 16; New York City (Harris Theater), Oct. 17; Kane, Pa., Oct. 18; Warren, Pa., Oct. 19; Scranton, Pa., Oct. 20; New York City (Harris Theater), Oct. 21 and 22; Brooklyn, N. Y., Oct. 23; New York City (Harris Theater), Oct. 24, 25 and 26; Springfield, Mass., Oct. 27; Hartford, Conn., Oct. 28; Boston, Mass., Oct. 29 and 30.
Copeland, George.—New York (Æolian Hall), Nov. 24 and Dec. 8.

Flint, Willard.—Chicago, Dec. 17, 27.
Glenn, Wilfred.—Troy, Jan. 20; Lowell, Mass., Jan. 25; Boston (Handel and Haydn Soc.), Feb. 27.

Granville, Charles N.—Doylestown, Pa., Aug. 28; Phoenixville, Pa., Aug. 30; Kennett, Pa., Aug. 31; Oxford, Pa., Sept. 1; Westminster, Md., Sept. 2; Bel Air, Md., Sept. 3; Chestertown, Md., Sept. 4; Easton, Md., Sept. 6; Seaford, Del., Sept. 7; Grimsfield, Md., Sept. 8; Cape Charles, Va., Sept. 9; Pocomoke, Md., Sept. 10; Berlin, Md., Sept. 11; Georgetown, Del., Sept. 13; Glenolden, Pa. Sept. 14; Media, Pa., Sept. 15; Woodbury, N. J., Sept. 16; Trenton, N. J., Sept. 17.

Harrison, Charles.—November—tour Wichita Symphony Orchestra, Sedalia, Mo.; Hayes, Kan.; Arkadelphia, Ark.; Houston, Tex., Feb. 13; Corpus Christi, Tex., Feb. 15.

Hartley, Laeta.—Boston (Boston Symphony Orchestra), Nov. 23; Fall River, Mass., Dec. 6; Boston (Boston Symphony Orchestra), Dec. 7.

Henry, Harold.—Faribault, Minn., Feb. 7.
Howard, Kathleen.—Seattle, Wash., Sept. 7; St. Louis (Pageant), Nov. 16.

Ivins, Ann.—Southern Tour, October; Newark, N. J., Nov. 12; Washington, D. C., Dec. 7.
Jefferds, Geneva Holmes.—Providence, R. I., Oct. 6.

Kaiser, Marie.—Kansas, Mo., November tour; Pittsburgh, Dec. 10; Fall River, Feb. 21.
Kerns, Grace.—Chicago, April 10.

Leginska, Ethel.—Brooklyn Academy, March 16.

Middleton, Arthur.—Worcester, Oct. 7; Buffalo (Orpheus), Feb. 14.

Miller, Christine.—Norwich, N. Y., Oct. 15; Washington, Oct. 29; Marshalltown, Iowa,

Nov. 3; Faribault, Minn., Nov. 4; Northfield, Minn., Nov. 5; Winnipeg, Manitoba, Nov. 8; New York City, Nov. 23 (Æolian Hall); New York City (Columbia University), Nov. 24; Williamsport, Pa., Nov. 25; New York City, Nov. 30.

Morrisey, Marie.—Maplewood, N. J., Nov. 18; Bridgeport, Conn., Feb. 6.

Schutz, Christine.—Fremont, Ohio, Dec. 7.
Simmons, William.—Orange, N. J., Nov. 3; Freehold, N. J., Nov. 18.

Simonds, Raymond.—Providence, R. I., Oct. 6; Maynard, Mass., Oct. 12.

Spross, Charles Gilbert.—Poughkeepsie, N. Y., Oct. 3; Hartford, Conn., Oct. 4; Port Huron, Mich., Oct. 15; New York (Æolian Hall), Oct. 19; New York (Æolian Hall), Oct. 28; Ithaca, N. Y., Nov. 2; New York City, Nov. 6; Des Moines, Iowa, Nov. 15; Erie, Pa., Nov. 18; Kansas City, Mo., Nov. 23; Wichita, Kan., Nov. 6; Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17; Norfolk, Va., Jan. 7; New York City, Jan. 8; Detroit, Mich., Jan. 13; New York City, Jan. 15; Poughkeepsie, N. Y., Jan. 16; New York City, Jan. 18; Washington, D. C., Jan. 28.

Wakefield, Henriette.—Rochester, Nov. 16; New York (Oratorio Society), Dec. 28-30; Buffalo (Orpheus), April 17.

Wells, John Barnes.—Washington, Conn., Aug. 28.

Williams, Grace Bonner.—Somerville, Mass., Oct. 3; Brockton, Mass., Nov. 8; Portland, Me., Dec. 16.

Orchestras, Quartets, Chorus, Etc.

Boston Symphony Sextet.—Plattsburg, Mo., Aug. 28, 29.

Gamble Concert Party.—Metamora, Ohio, Aug. 28; New Castle, Pa., Sept. 6, 11.

Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra), Washington, Kan.; Hayes, Kan.

Quartet of Ancient Instruments.—Choral Art Society, Brooklyn, Dec. 20; Columbia University, New York, March 18.

Sousa and His Band.—Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

NEW LOUISVILLE SCHOOL

Conservatory of Music Organized with F. A. Cowles as Director

LOUISVILLE, KY., Aug. 19.—Long noted for the beauty of its women, its genial hospitality and fancy horses, Louisville is at present rejoicing in the possession of a newly organized conservatory of music. This is known as the Louisville Conservatory of Music and will open its doors, with hundreds of pupils enrolled, on Sept. 7.

Frederick A. Cowles, widely known as organist, choirmaster and teacher, is director, and James Wesley McClain, a successful teacher of singing, is president. The curriculum embodies the study of the piano, voice, organ, violin and violoncello and there are departments of theory and harmony, counterpoint and composition and public school music, as well as a juvenile department.

Among the members of the faculty are Patrick O'Sullivan, pianist, composer and a teacher of widespread reputation; Mrs. Martha Minor Richards, singer and teacher, formerly of Paris and New York; Charles J. Letzler, violinist, and Karl Schmidt, cellist. The organ department will be under the direction of Mr. Cowles and Mr. McClain will have charge of the department of singing.

NEW POST FOR MAX JACOBS

Appointed Conductor of Brooklyn Philharmonic Orchestra

Max Jacobs, the New York violinist and conductor, was this week chosen conductor of the Brooklyn Philharmonic Orchestra for the coming season. The orchestra, which is one of the oldest organizations of its kind in the East, is composed of amateur and semi-professional players, and will give three concerts at the Academy of Music this winter under Mr. Jacobs's baton. Mr. Jacobs will begin rehearsals the third Tuesday in September.

For the performance of the drama, "Victory," by Ruth Helen Davis and Ella Wheeler Wilcox, which is to be given at Long Branch, N. J., on Labor Day, Mr. Jacobs has been engaged to conduct a special orchestra to supply the necessary musical accompaniment.

HEINRICH GEBHARD SEEKS RECREATION AT SUMMER CAMP



Heinrich Gebhard, the Boston Pianist, at Medfield, Mass.

BOSTON, MASS., Aug. 9.—Heinrich Gebhard, the pianist, has been spending the summer at a camp in Medfield, Mass., where he has been enjoying to the fullest his favorite pastimes of tramping and swimming. Mr. Gebhard's vacation hours have not all been idle ones, however, for he has a grand piano at the camp and has spent considerable time in the preparation of his next season's programs. At the end of this month he goes to the White Mountains, where he will remain until the first of October, when his concert season begins. In the accompanying snapshot the pianist is seen on the stump of an old tree in the lake at Medfield.

Boise to Have Municipal Band

BOISE, IDAHO, Aug. 19.—At a recent meeting of the City Council it was decided to allow the sum of \$1,000 for a

band of thirty pieces to be controlled by the city and to be organized shortly after Sept. 1. The band will begin giving concerts in the parks as soon as possible. If it proves a success the council has agreed to give \$5,000 next year, for which the band will play five concerts. Carl Mollerup has been engaged to direct. He is at present leading Mollerup's Military Band and playing at the Lagoon in Salt Lake City. Edward G. Rosenheim of this city has been appointed manager. O. C. J.

Musical Scores to Be Printed by Offset Process by the Schirmer Plant

To overcome the glare reflected by the glossy surface of printed music scores and to make possible the use of paper which is not highly glazed, G. Schirmer, the celebrated house of music publishers, has installed a new method of printing, known as the rubber offset process.

Until this method of printing was discovered, it was a mechanical impossibility to obtain satisfactory printing which would provide distinct impressions of the finest kind of work on any but highly glazed paper stock. Now, however, all kinds of paper may be utilized by the printer and the adoption of the offset process will mark a distinct improvement in the publication of musical scores.

It is announced that the entire Schirmer library will be issued in dull finish paper as soon as the work can be turned out.

New Head Salesman for G. Schirmer, Inc.

Walter Frank Ahrens, for eight years in the employ of G. Schirmer, Inc., the New York music publishers, was appointed head salesman of the retail department last week. Mr. Ahrens has had much experience as a music salesman, having been associated with Clayton F. Summy for three years in Chicago and for two years with the Brooklyn music house of Chandler & Held.

May Peterson in Seabright Musicale

May Peterson, the young soprano, has returned from a week's stay in Seabright, where she was engaged to sing at a musicale at the home of Mrs. James A. Scrymser. Miss Peterson is now in her home in Boston, where she will remain preparatory to her tour next season under the auspices of the Music League of America.

New Firm Name for Messrs. Fulcher

The firm name of the Messrs. Fulcher, the Chicago musical managers, has been changed from Concert Direction, Maurice Fulcher, to Concert Direction, Maurice and Gordon Fulcher.

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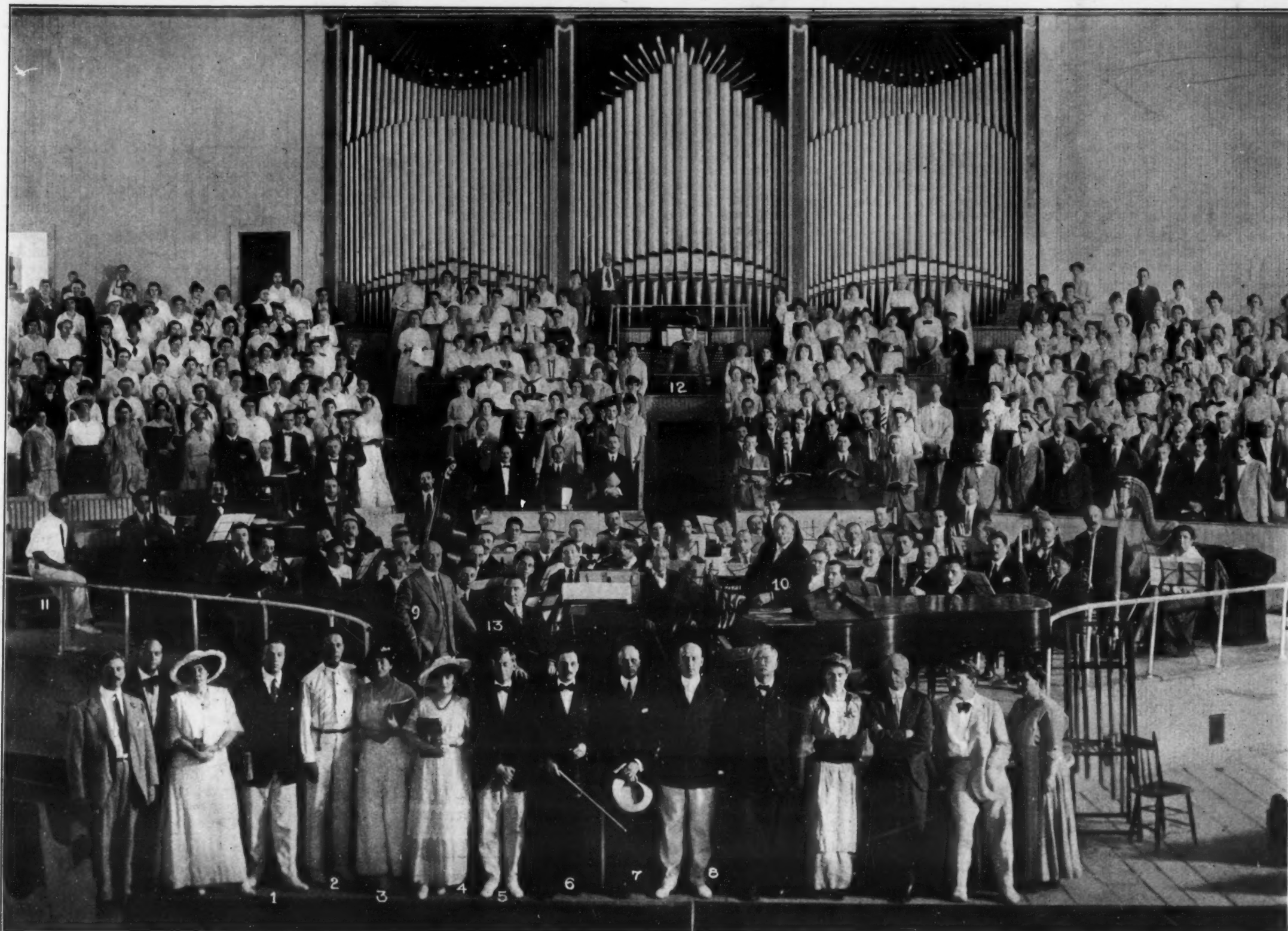
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FAREWELLS FOLLOW CHAUTAUQUA'S MUSIC WEEK



—Photo by Johnson—Chautauqua

Scene at a Music Week Performance at Chautauqua, N. Y. The Occasion Marked the Premiere of "The Peace Pipe," by Frederick S. Converse, with the Chautauqua Choir and the Russian Symphony Orchestra. No. 1, Calvin Cox; No. 2, Edmund A. Jahn; No. 3, Amy Ellerman; No. 4, Marie Kaiser; No. 5, Lynn B. Dana; No. 6, Sol Marcossion; No. 7, Percy Boynton, Principal, Chautauqua Summer Schools; No. 8, Arthur E. Bestor, President of Chautauqua Institution; No. 9, Modest Altschuler; No. 10, Alfred Hallam; No. 11, Frederick G. Shattuck; No. 12, Henry B. Vincent; No. 13, Frederick S. Converse.

CHAUTAUQUA, N. Y., Aug. 21.—The music of the week which has just passed has proved to be interesting to the local musical contingent and some excellent performances have been given, albeit the exodus of the summer music colony has been large. The summer schools have closed, Recognition Week of the C. L. S. C. is over and each day sees a large number of summer residents leaving for their homes.

Among the events of the week were two organ recitals in the Amphitheater by Harry Rowe Shelley of New York. His programs were well selected and he proved to be an organist of rare and excellent musicianship. He was heard

on both occasions by large audiences.

On Wednesday afternoon, Aug. 18, the soloists for August were heard in two song cycles, one the "Kerry Courting," by French and Collison, and "Nursery Rhymes," by Davies. Both numbers had been heard here before, but they were enjoyed, and the soloists, Marie Kaiser, Amy Ellermann, Calvin Cox and Edmund A. Jahn, again made friends for themselves by their performance of the works. Sol Marcossion, violinist, was the assisting artist and played with his usual artistry.

On Friday evening, Aug. 20, the Chautauqua Choir, Orchestra and soloists, with Frederick G. Shattuck and Henry B. Vincent as accompanists, were heard in an excellent presentation of Handel's

oratorio, "Judas Maccabaeus," under the able direction of Alfred Hallam. The performance was noteworthy and marked the last of the great works scheduled for this summer. The chorus did some remarkably effective work and the soloists were at their best in each of the numbers assigned to them.

A popular program was given at the Amphitheater on Saturday morning, Aug. 21, the program combining the efforts of the Chautauqua Choir, Orchestra and August soloists with Frederick Shattuck at the piano as accompanist. The program was enjoyed by a large audience. L. B. D.

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